The Fan Magazine for Golden Age and Silver Age Collectors

COMIC BOOK MARKETPLACE

No. 18
October 1992

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An Interview By Dick Voll

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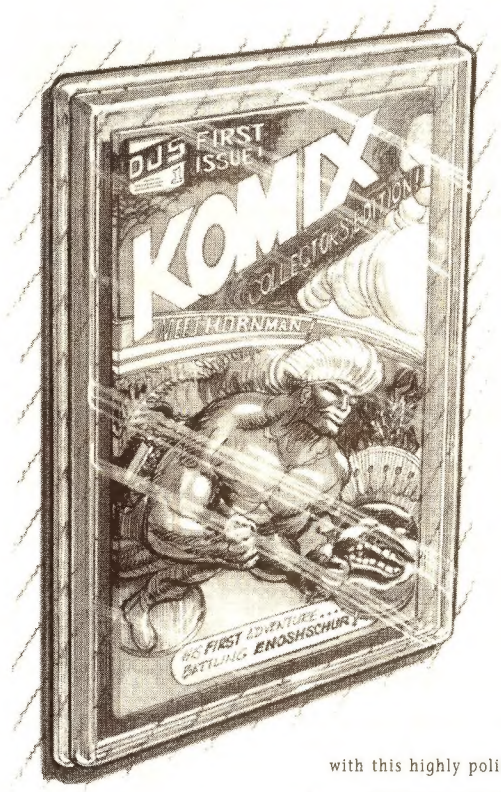

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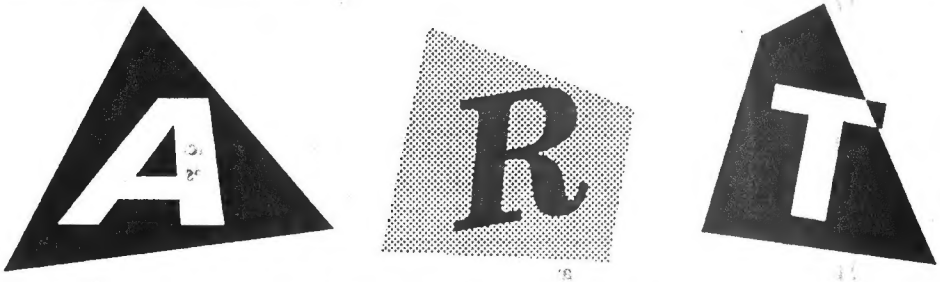

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COMIC BOOK MARKETPLACE

Issue #18, October 1992

ON THE COVER:
One of Basil Wolverton's classic and visually stunning alien landscapes. Notice the incredible detail, bold lines and rich shading typical of his truly unique artistic style. Art © B. Wolverton Estate. (Cover developement and color work by Joe Sikoryak and Mark Yturralde.)

FEATURES

The Bizarre World of Basil Wolverton
Dick Voll interviews the master of comic book madness **32**

Acoustics In The Comics
An article by Basil Wolverton in his own words and pictures **27**

Superman Under the Red Sun
Gary Robinson discusses great moments in "super history" **49**

The 1992 San Diego ComiCon
Bill Howard describes four wild and wonderful days **59**

The Editor's Scrapbook
Pictorial highlights of the 1992 San Diego ComiCon **61**

COLUMNS

Adventures Into Weird Words
Pat Calhoun reminisces about the "Wizard of Weird" **15**

CBM Spotlight on Howard Rogofsky
An interview with fandom's first full-time mail order comic book dealer **19**

CBM Forum: Grading the Grading Guide
Dr. Pat Kochanek evaluates fandoms newest reference **53**

CBM News: New Batman Comic Book Discovered
So you thought you knew your comics? **78**

DEPARTMENTS

Letter from the Editor **6**

Marketplace Mail **8**

Coming Next Issue **50**

Advertiser's Index **72**

Advertising Information **72**

Big Little Ads **74**

Back Issue Department **75**

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Issue Number 18, October 1992

Colossal! Gigantic! Huge!

I've just returned from my 23rd San Diego Comic Book Convention and I can say, without hesitation, it was absolutely the most exciting convention that I've ever attended! Allow me to share just a few things which contributed to a truly memorable event.

First, the convention was positively Colossal! Gigantic! Huge! I spoke with collectors that worked the entire four days in an attempt to cover every table in the Dealer's room, and still never made it! And amazingly, they expect it to be even larger next year!

The anticipation in the dealer's room was electric. The excitement was contagious. The opportunity to immerse yourself completely in the hobby of comic book collecting so completely... surrounded by thousands of other collectors... is positively unique! I marveled at the planning and logistics that it must take to put together such a large event.

On Saturday afternoon (the day of highest attendance, rumored to be over 21,000) I had the opportunity to visit the room where convention volunteers assemble (you'll note I said volunteers because SD Con is non profit). I was struck not only by how efficient such a large event was managed, but also by how totally exhausted the staff was. We're not talking about a few hours over a few days. We're talking about five consecutive grueling 18 to 20 hour days, preceded by an entire year of preparation. These volunteers worked extremely hard to ensure a good convention for everyone, and they have my admiration and gratitude! Bravo to them on a job well done.

Secondly, there was a convention event that convinced me that I'd died and gone to fan heaven. At the last minute, a member of the convention staff asked me if I'd like to participate in a panel discussion. I was escorted up a set of small stairs to be seated along side the likes of (drum roll please) Julius Schwartz (founder of the Silver Age), Creig Flessel (Mr. Sandman), and Gil Kane (legendary artist of The Atom and Green Lantern)!

I know I should have been concentrating on the questions, but the whole time I sat there, I kept saying to myself –"My gosh, I'm sitting up here with three of the most important and talented people in comic book history, every one a genius... every one a legend... everyone I've admired since I was a kid. Now here I am, sitting on the same panel, just having a normal conversation! I can hardly believe it!" Like finding a treasured comic in the quarter box, it's the kind of serendipity that can only happen at the con.

If you haven't taken the opportunity to attend the San Diego ComiCon yet, I hope you'll start making plans right now. I don't think there's any question that San Diego is the most important comic book collector's event of the year.

Thirdly, a truly historical event in the history of fandom took place at the convention on Friday, August 14. It was the inaugural meeting of the American Association of Comic Book Collectors (AACBC), a non profit organization whose singular charter is to establish and promote ethical standards for the buying, selling, and trading of collectible comic books. At that meeting, collectors from all over the world came forward to become involved in and work toward these ends. Many concerns and points of view were expressed, and a general consensus was established about the need for a professional association like AACBC.

If you would like to join your fellow collectors in establishing and promoting long overdue ethical standards for our hobby, please send twelve dollars (one year membership fee) and your name, address, and phone number to: AACBC, PO Box 180534, Coronado, CA 92178. Along with your membership, you'll also get the quarterly newsletter. Years from now I suspect we will all be looking back to THE convention of '92 as a red letter event in fandom history.

And Finally, Lisa and I would like to thank the hundreds of CBM supporters and subscribers who stopped by our booth to say hello. Your kind words of encouragement and suggestions for improvement are much appreciated! See you all in San Diego in 1993!

Gary

Gary M. Carter

COMIC BOOK MARKETPLACE

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In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

In recent years the collector's market has been deluged with a flood of objects tagged as "ashcan" comics. These contemporary previews and mini-comics are not the real thing.

Genuine historical "ashcans" are by definition among the rarest of comic books.

If you aren't sure that the book you have is an "ashcan" or not — please call me at 800-344-6060. I'll help you identify your book and gladly make an offer.

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They still smell fantastic

In "A Guide to Pre-Code Horror Comics" in CBM #17 it suggests that *Fantastic Fears* #5 (Jan 1954) is the first published Ditko story. Ditko's first story was actually in *Black Magic* #27 (Nov-Dec 1953).

It is my understanding Bob Overstreet thinks there are two Ditko stories in *Fantastic Fears* #5. Which is why his notation in the Price Guide reads: "1st Ditko story written by Bruce Hamilton." However, my copy of *Fantastic Fears* #5 has only one Ditko story. Anyone confused yet?

I have been fascinated with comic books since before I was old enough to read. In the late 1950s - early 1960s my dad owned a supermarket. I used to sit at the magazine rack and look at the pictures. I could follow the story most of the time. Sometimes I made up my own story as I went along. The bright colors and the wonderful costumed superheroes just thrilled me.

I have a distinct memory of reading *Fantastic Four* #1 at my dad's store. It was pretty neat, but these guys couldn't compare with Superman. Where were the costumes? (That was pretty important to an eight year old.)

A few years later my dad told me about Pop Hollinger who had a store in the basement of one of dad's competitors. Pop sold nothing but old comic books, paperbacks, and magazines. When I got there I thought I had died and gone to comic book heaven! I still have several hundred of those musty old books. They still smell fantastic - most wonderful odor I have ever smelled!

I enjoy your magazine and look forward to it every month.

Tim Hessee, Kansas

Thanks for the info on Ditko and Pop Hollinger, and for your kind words about CBM. You're right, old comic books have a wonderful bouquet. You might be interested to know that we are planning a rather extensive look at the genius of Steve Ditko in an upcoming issue.

Perfectly described

I enjoy CBM very much. I'm writing to say that Lee Hestor's "Dues and Dunce" in issue #17 perfectly described a convention dealer I met this summer in New York, down to the last scam. I thought Lee's article was one of the best things I've read in CBM since it started (I've been a subscriber since #3). Now that Lee has done satirical pieces on shop owners and convention dealers, how about one on collectors?

Whit Jarvis, Oklahoma

How about it Lee?

Good reading at night

Received issue #16 the day before I left for a five week trip to the Midwest. It was good reading at night, especially the Fantastic Four article. Thank you!

Michael D. Hamersky, California

Good reading during the day too! Thanks Mike, it was good to see you at the SD Con.

Man of my word

I was tremendously amused to see my 1963 ad from Comicollector #10 excerpted in CBM #15: "WILL PAY: $1 for FLASH #105, SHOWCASE #4, PSYCHOANALYSIS #1," You might like to know that last year I bought a Gaines copy of *Psychoanalysis* #1 for $200. This year I found a *Showcase* #4 for $4000. However, I am a man of my word. I will still pay $1 for a *Flash* #105. Congratulations on a fine publication.

Paul Gambaccini, London, England

It was great to hear from you Paul. You are one of the genuine "founders of fandom". I do have a copy of Flash #105 I can let you have for a dollar. I would describe its condition as follows: Flash #105 PR 0/0 (CFO, NBC, 10" piece out front cvr, water and oil stains, extremely brittle but all there (in bag), first and second folio missing, severe fading, minor shotgun wounds, staples missing, cover (what's left of it) detached, hydrochloric acid damage, horizontal and vertical subscription creases, reading creases, multiple transverse spine creases, multiple corner creases, 7", 9", 2", and 5" diagonal tears, massive scotch tape reinforcement (neatly done), and minor but multiple cigarette burns throughout. Otherwise Near Mint!). Ah... remember the good old days, Paul?

Love the new logo

The article, "The Rack! The Action #1 of comic book stands..." (issue #15) was a joy to read. To think that an original display stand has survived across the years, and once again holds the books that started all the fun...marvelous.

And I enjoyed Don Phelps' "detective work", narrowing down which issues might have sat on the stand. This is especially interesting in light of the fact that, on occasion, one can spot a rack like this in the background of an old movie set, i.e., when a character buys a paper at a corner newsstand. Now that Don has provided a clearer idea of what to look for, I'll probably wear out the rewind/pause commands on our VCR.

Or better yet, perhaps I'll electronically capture the movie frame, and pipe it into our Macintosh computer, adjust the brightness and hue and...well, it's a thought. This issue convinced me, Gary. Enclosed is a check for a subscription. Please continue putting out the finest source of information on Golden and Silver Age comics available. And by the way: I love the new logo. As a magazine art director, I appreciate a well thought-out design, and I believe that CBM is on the right track.

Douglas R. Kelly, Connecticut

I liked Don's article too, and I have also noticed comic books on newsstands in old movies. We are frantically searching for anyone who will loan us a color picture of an old newsstand with comics. If anyone can help or can suggest someone to call, please help. Feedback from a pro like yourself is much

appreciated Doug. Being a MAC fan myself, maybe you could tell me a little more about video capture? Thanks again.

I'm not supposed to dry dishes anymore

A fan sent me a copy of a letter about me that was sent in by Frank Rohr. Could you send me several copies of that issue of CBM so that I might show my wife? Maybe then she will understand why I'm not supposed to dry dishes anymore.

Thank you for publishing the article and hats off to publications like yours for keeping our field healthy and making it grow.

Shelly Moldoff, Florida

The issues are on the way. It's sure nice to hear from you. I still say your Hawkman covers for Golden Age Flash Comics were total genius!

I sure miss the furshlugginer thing

Got issue #16 the other day and enjoyed it immensely. The cover design with those beautiful Fantastic Four covers was especially eye catching. The death of Bill Gaines is a great loss for all of us who love comics and his *Mad* legacy is the best gift he could have left us. Although I haven't even opened an issue of *Mad* in over fifteen years, just seeing one of its covers in the local supermarket sends my memory back to lazy summer days waiting on my friend's back porch for him to finish his supper and going through the well thumbed copies he kept in the magazine bin. You mentioned in your editorial *Mad*'s penchant for irreverent humor where nothing (or almost nothing) was sacred, which is true. But has anyone else noticed that Mr. Gaines did it all for years without once stepping over the bounds of bad taste? At least in the issues I remember reading, there was never any instance of the magazine using profanity, sex or nudity to put its points across. And yet, who's going to argue that *Mad* isn't the number one magazine of social satire? It hit the mark more often than any other magazine, and yet, today's irreverent humor so often needs to resort to the scatological to get its laughs. Yeah, I'll sure miss the furshlugginer thing all right.

I really liked Guy Budziak's Fantastic Four article, but where he calls the issues discussed "...a peak, a high point in the creative development of the Fantastic Four..." I'd go even farther and say that FF issues no. 49 and 50 are the climax in the evolution of comics. I might even go so far as to narrow that climax down to a single page; FF no. 50, page 9 is the exact moment when comics reached the peak of their evolution and, except for issue no. 51 (that proved a perfect coda after such a cosmic epic), no other comic since has been able to measure up to this single story. Comics have had many high points since, but none I think, so high as the Galactus trilogy.

The Turok article was good, but what I always wanted to know is; who painted all those magnificent covers on the Gold Key books? How about an article on that subject? And while you're at it, how about an article on the coloring quality of Silver Age Marvels and why it degenerated into today's flat, boring colors?

Finally, may I make a suggestion/request? Is there any way you can get Peter Sanderson to do regular articles for CBM? I love the way he writes about Silver Age books and I buy any magazine his pieces appear in. Unfortunately, with the demise of Amazing Heroes, I don't think he has an outlet for his writing anymore with the infrequent exception of Marvel's anniversary issues. This guy is great, try to coax some material out of him, huh?

Pierre Comtois, Massachusetts

I miss Bill Gaines too. Guy's FF article sure made a hit with a heck of a lot of CBM readers, judging by the mail. And Peter Sanderson, give me a call won't you? Nice letter Pierre!

And don't forget to dip your arrows!

I've been collecting TUROK for ten years, and it is my favorite title and Russ Mannning is my favorite artist so I thought Mr. Wasko's article on TUROK was great and an excellent source of information. I'm also trying to determine the early covers and story artists. The early stories look like an artist that draws like or is, in fact, Jesse Marsh. *Comics Interview* #1 (Feb. 1983) had an article written by Dak Jon Zimmerman, that might lead us to this early artist. Zimmerman interviewed Mike Teitelbaum (Editor: *Western Comics*) who lived in Manhattan. I'm sure that Mike might know the early artist or someone that does. Mike did say "We have two foreign artists on TUROK who are really fine and aren't well known in this country, Alberto Gioletti and Adolfo Bullya. Alberto is Italian and Adolfo is Spanish."

Being a very serious collector of TUROK, I'm writing this letter to get more information and also to give some. Mr. Wasko suggested that the Whitman logo goes back to issue #92. I've got some that go back to at least #90. I'm trying to collect all the different TUROKs, including the Whitman logo books. I'm trying to figure which issues had both Gold Keys and Whitman logos.

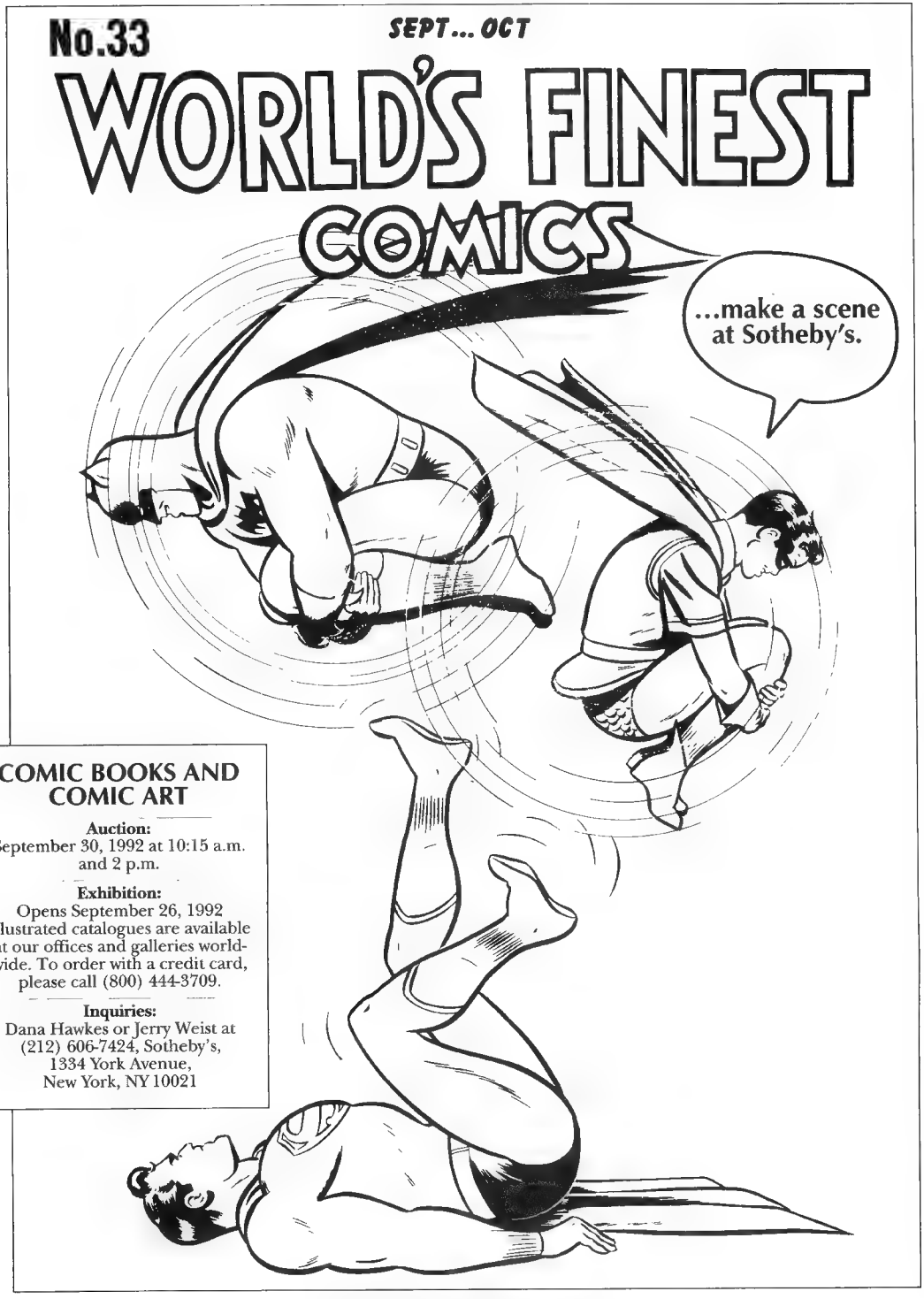
I've found the Whitman logos to be a lot harder to find (maybe 10 to 1) and are generally in worse condition. Is it possible that TUROK collectors prefer the Gold Key logo and save them while the Whitman logo issues end up in the Quarter box or trashed? Were the Whitman logo issues printed in shorter runs? I've never seen a Whitman logo issue of TUROK before #90, or a Gold Key after #125. Maybe Mr. Wasko and/or other TUROK collectors might like to exchange data on Whitman and Gold Key issues so that we can nail this down? Also the TUROK article stated that the cover price eventually was raised to 15¢ with issue #63. I believe it actually was #62.

The article stated that Turok and Andar were 25 and 15 years old. I would love to know which issue confirms their ages. In the early Dell stories they appear younger than this (age13 and 23) and in the Gold Key stories older than this (age 17 and 29).

I wrote to Overstreet in 1989 to suggest that the listing be changed to reflect the fact that #62 has 12¢ and 15¢ prices and that Lanok appearances be added (Lanok and Hutec are the only names that appear more than once in the series).

I agree with Mr. Wasko that the best art and stories were the middle issue of TUROK (#30-86). Without regard to condition, I've found the

continued on page 12



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Frank Frazetta, *Brothers of the Wilderness*. 7 pages, DURANGO KID
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Jack Kirby cover artwork to Fantastic Four #40.
AUCTION ESTIMATE: $4,000-5,000

Murphy Anderson cover artwork to Hawkman #1.
AUCTION ESTIMATE: $8,500-9,500

Murphy Anderson cover artwork to Showcase #55.
AUCTION ESTIMATE: $5,500-6,500

Carl Barks, *Who goes there?*, oil painting to Money Bin.
AUCTION ESTIMATE: $120,000-130,000

Carl Barks, *Business Long Overdue*, oil painting.
AUCTION ESTIMATE: $30,000-40,000

Carl Barks, watercolor from Celestial Arts Book.
AUCTION ESTIMATE: $20,000-25,000

Jack Kirby cover artwork to Ironman #90.
AUCTION ESTIMATE: $700-1,000

Jack Kirby redo cover to Amazing Fantasy #15.
AUCTION ESTIMATE: $6,000-8,000

Jack Kirby complete story from Thor Journey into Mystery #124 16 page Thor story.
AUCTION ESTIMATE: $4,500-5,500

Conan #6. 20 pages, complete artwork by Barry Windsor Smith.
AUCTION ESTIMATE: $6,500-7,500

Entire interior by Jim Stariin, Jim Aparo, Dan Decarlo to Batman 426, 427, 428, 429. 132 pages & covers to 428 and 429 by Mike Mignola to A Death in the Family. Batman.
AUCTION ESTIMATE: $5,000-7,500

Cover artwork by Jim Steranko to Doc Savage #3.
AUCTION ESTIMATE: $2,000-3,000

Flash run (nos. 109-167).
VF (pre - A.C.G.)*
AUCTION ESTIMATE: $2,000-3,000

Green Lantern (nos. 1-50).
VF (pre - A.C.G.)*
AUCTION ESTIMATE: $3,000-3,500

Showcase (nos. 23-66).
VF (pre - A.C.G.)*
AUCTION ESTIMATE: $2,500-3,500

The Brave & the Bold (nos. 28-69).
VF (pre - A.C.G.)*
AUCTION ESTIMATE: $3,000-3,500

Detective Comics Run (nos. 272-359).
AUCTION ESTIMATE: $3,000-3,500

Marvel Comics No.1 VF restored. (pre - A.C.G.)*
AUCTION ESTIMATE: $14,000-16,000

Batman No.1 F restored. (pre - A.C.G.)*
AUCTION ESTIMATE: $5,000-6,000

Fantastic Four No.1 M (pre - A.C.G.)*
AUCTION ESTIMATE: $4,000-5,000

Mile High copy of Detective Comics No. 8.
VF (pre - A.C.G.)*
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Flash No. 105 VF. (pre - A.C.G.)*
AUCTION ESTIMATE: $1,000-1,500

Showcase No. 4 VF (pre - A.C.G.)* unrestored.
AUCTION ESTIMATE: $10,000-15,000

Detective No. 27 F/VF (pre - A.C.G.)*
AUCTION ESTIMATE: $35,000-45,000

Alex Raymond Flash Gordon Water World Sunday, 8.9.1936.
AUCTION ESTIMATE: $23,000-25,000

Harold Foster Tarzan Sunday.
AUCTION ESTIMATE: $7,000-8,000

Cover artwork by Mac Raboy to Master Comics #27.
AUCTION ESTIMATE: $11,000-15,000

Burne Hogarth Tarzan Sunday Onono's, 7.31.1949.
AUCTION ESTIMATE: $7,500-8,500

10 page interior story by Carl Pheufer to Sub-Mariner story circa 1942-43.
AUCTION ESTIMATE: $4,000-6,000

10 page interior unpublished story for Superman Comics from the Shuster Studio Artists, studio circa 1944.
AUCTION ESTIMATE: $12,000-15,000

Superman self-portrait of Superman & his creators, Jerry Seigel and Joe Shuster. By Joe Shuster Studio.
AUCTION ESTIMATE: $4,000-5,000

Original artwork by Carl Barks page 13 from Uncle Scrooge #60.
AUCTION ESTIMATE: $3,500-4,500

Original artwork by Carl Barks pages 1, 8, 9, 15 Uncle Scrooge #63.
AUCTION ESTIMATE: $15,000-18,000

Batman No.1. Unrestored VF (pre - A.C.G.)*
Auction estimate: $17,000-20,000

Superman No. 1 F restored by Susan Cicconi (pre - A.C.G.)*
AUCTION ESTIMATE: $16,000-18,000

Amazing Fantasy #15.
VF (pre- A.C.G.)*
AUCTION ESTIMATE: $4,000-5,000

Action Comics No.1. Very Fine minus (pre - A.C.G)* completely unrestored copy of this historical comic book in top grade.
AUCTION ESTIMATE: $80,000-100,000

Don't miss Sotheby's at the San Diego convention, stop by booth # 1516,1517 to preview the auction catalogue or speak with our consultant Jerry Weist about buying and selling comic books and comic art at Sotheby's.

**These comics were graded by Sotheby's consultant before the A.C.G. committee convened in N.Y.C. on July 16-19.*

continued from page 9

following TUROK issues to be the most difficult to find in this order: (1) *March of Comics*, (2) Dan Curtis giveaway, (3) *Golden Digest*, (4) first ten issues, and (5) last ten issues. In high grade, the hardest to find are (1) #3, (2) #1 (3) #2-11, (4) #39-44, and (5) the giant issue.

It seems to me that Marvel and DC comics are the ones that get most of the coverage in comic magazine articles these days. It was nice to see other companies represented for a change. Thanks for writing about and publishing an article about this classic Silver Age book. I hope it brings good memories to other readers. And don't forget to dip your arrows!

Alexander Hloderwski, New York

I knew that Turok was great, especially those covers... but Greg Wasko's article helped me realize just how much the Turoks meant to me. I have been actively pursuing the run since. Thank you Alex, for you additional and well researched insights as well.

Jousting at windmills

Dear Comic Book "Hidingplace"... When in the mid '70s I, purchased at a sale Richard O'Brien's beautiful showcase of Golden Age key covers ('40 color reproductions') I was intrigued by its dynamic energy of primitiveness. Obscure. Bizarre. Artless. Frightening. So this is what anti-art looks like, huh?, I wondered. I was flabbergasted.

Not soon after this startling revelation I possessed myself of the sixth edition of Overstreet's Price Guide (with a label attached on its cover saying Harmony Books in New York is the distributor; can you believe it?) at a local discount bookstore. And there it was: a brand new universe to delve into, to explore, and to study.

Then I laid my hands upon Crawford's *Encyclopedia of Comic Books*, pretty soon to be followed by a monthly dose of *Comics Journals*.

Prior to these milestone events I had made acquaintance with the American comic book medium through various translations of DC's and Marvel's key Silver Age series and Illustrated Classics. (Did you know Dutch Marvels were published under the HIP Comics banner?) I did buy underground's, DynaPubs' excellent Flashback GA reprints, and East Coast Comix' EC Classics (EC was heavily plugged in our fanzines at that time) as well as pre-code horror reprints, all at reasonable prices, but more importantly these books opened the doors of perception to a world I'd wish to set foot in forever.

And by a sheer coincidence when I was at a flea market I stumbled across a box with a large amount of Dell funny animals, as crisp and fresh as they appeared in the early sixties. I immediately felt hooked for life. The hunger will always be alive.

Our medium is truly a subject of desire and greed. However, I wish less emphasis was put on the speculative angle of skyrocketing prices, and more on its complex history.

Anton Hermus, Utrecht, Holland

Thank you, Anton, for your thoughtful comments! Could you send us a sample of comics made in the Netherlands?

The catalyst for The Marvel Age

I found CBM #16 to be the finest issue of the magazine to date. The Lee-Kirby Fantastic Fours are one of comicdom's greatest achievements. My vision is slightly rose colored, as FF #50 was the first comic book I ever purchased. I was nine years old in 1966 when I reached up to grasp that milestone issue from the spinner rack in that bygone, atmospheric, little Oklahoma drug store.

A few years later when I was older and more receptive to the (relatively) sophisticated Lee-Kirby plots, I re-read the issues from that "Golden era". For me, issues 48-52 represent the pinnacle in the creative development of the Lee-Kirby team. The introduction of The Silver Surfer and Galactus held me in awe and wonder. I found The Black Panther's debut exciting and exotic, and "This Man, This Monster" to be a poignant and adult piece of storytelling. I echo Guy Budziak's contention that this period in FF history represents "Refined Silver."

Martin Goodman was widely known as a businessman, not a creator. Yet it was the late Mr. Goodman who suggested that Stan Lee develop a superhero team to compete with DC's then new Justice League of America. The result was The Fantastic Four. Martin Goodman was the catalyst for The Marvel Age, which was a seminal force in the Silver Age of comics.

Also indispensable was "A Price Guide for Price Guides 1992", a welcome feature. I was pleased to find cover art information included this time. I suggested that such data be incorporated into the Guide in a letter printed in CBM #4. You make readers feel as though they have a voice in your publication. Thanks.

Tim Walters, Oklahoma

We listen to and try to incorporate all the suggestions from CBM readers, even if sometimes it does take awhile. Your point about Martin Goodman is often overlooked. At the recent San Diego Con Julie Schwartz kidded with us by suggesting that "without the JLA there never would have been an FF!" I guess that means that Marvel Fans should thank DC in a way (chuckle).... Looks like your voice has been heard again Tim!

Spidey request

Issue #16's article entitled "Refined Silver" was just splendid. *Fantastic Four* #'s 44-60 were ground breaking issues for the Fantastic Four series and the rest of the Marvel universe for years to come. The introduction of the Inhumans, The Black Panther, The Silver Surfer, and Galactus are building blocks which have enabled the Marvel Universe to be very exciting, they have immense continuity, and richness. I thoroughly enjoyed the article.

On another note, this is Spider-Man's 30th anniversary year. Could you do an article on the significance of the *Amazing Spider-Man* series during the Silver Age era in the 1960s?

Michael Leon, New York

We are working on the most amazing (pun intended) Spider-Man article right now that reveals a previously undiscovered early Spider-man comic! Intrigued? I can't wait to read this one either so stay tuned for the film at eleven!

continued on page 66

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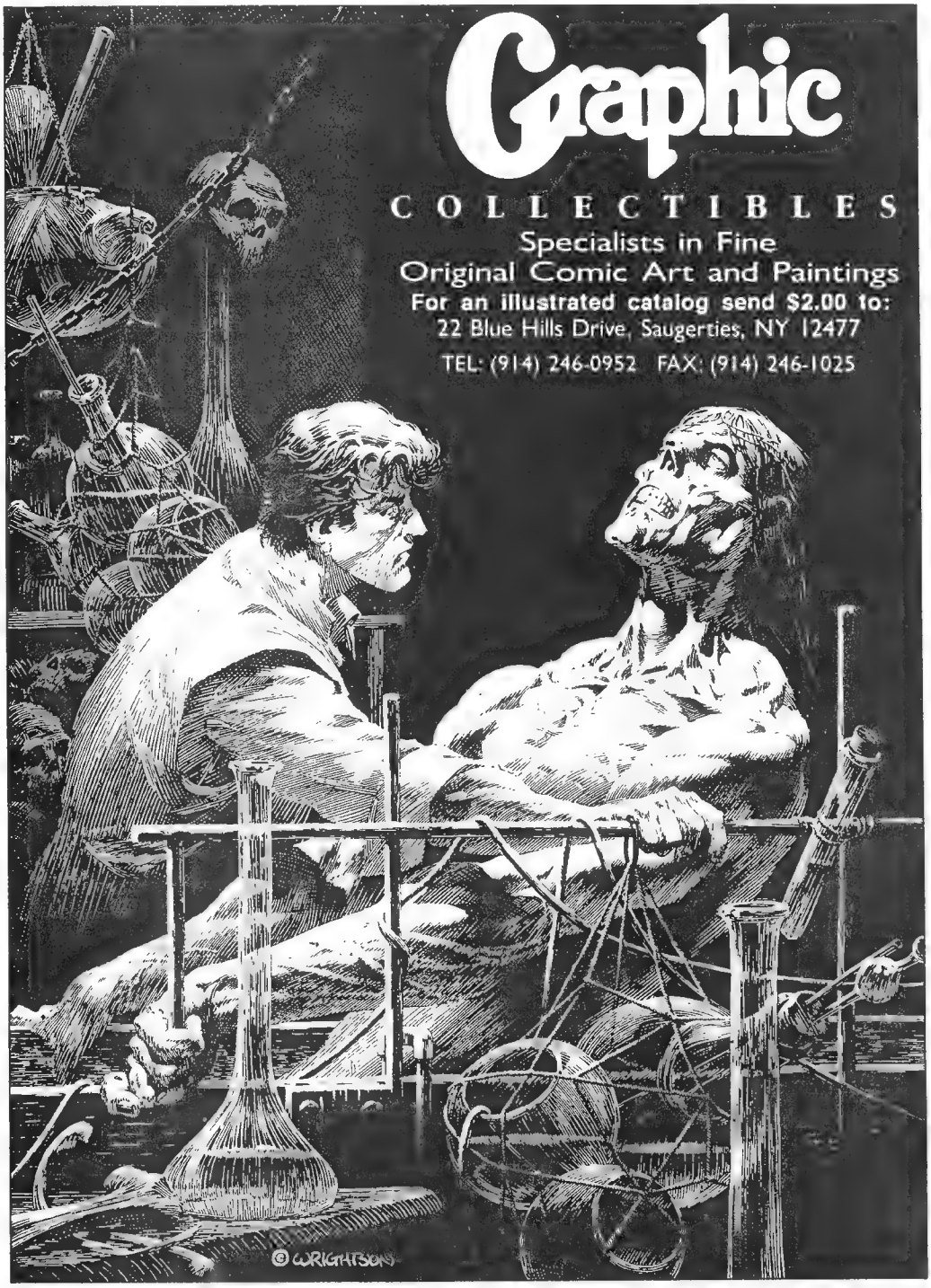
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The Wizard of Weird...Wolverton

One of the sustaining joys of my childhood was the "magic" shopping cart that sat in front of Lanning's Book Shop, on Broadway in dilapidated downtown San Diego (two doors down from the Chee-Chee Club). The cart contained coverless pre-code comics that the aged proprietress sold for a penny apiece. Great treasures were gleaned from this trove, but none greater than the issues of *Mister Mystery, Weird Mysteries,* and *Weird Tales Of The Future* that introduced me to the incredible art and storytelling of Basil Wolverton. This was the first comic book work I encountered where the intensity was overwhelming. When a Wolverton character is in the grip of stark terror (which happens a lot) it radiates from the panels in palpable waves. And somehow I knew that some of that lavish crosshatching was done to make it good, not just to make a buck.

"The Brain Bats of Venus" is classic science-fantasy as interplanetary explorers learn of horrors that cross both space and death in this archetypal tale of alien menace. Wolverton really communicates his love for weird fiction in his adaptation of a Clark Ashton Smith yarn originally written in the 1930's.

"Swamp Monster" features a splash panel of unsurpassable opulence. An escaped convict undergoes a fiendish transformation, but even the dark powers he inherits can't ward off the fate that pursues him. This is the last of the seventeen fantasy stories that Wolverton produced in the early 1950's. Nine of these were for Stanley P. Morse publications, whose *Weird Tales Of The Future* was a Wolverton showcase. "Nightmare World" is probably the best from the "WEIRD" tales. It's a gorgeous four page parable of psychedelic peril. The eight others were all published by Atlas, and of them, "The Devil Birds" and "Eye of Doom" deserve particular mention.

At the onset of his comic book career, in *Circus Comics* (1938), Wolverton demonstrated his double-barreled approach, drawing both SF and humor strips. Then, for Centaur in 1939, he created "Space Patrol", his first full-scale effort, complete with his patented panoramas of deep space, and other-worldly landscapes, thick with bizarre vegetation. This first sci-fi phase culminated with the Spacehawk series in *Target Comics*. However, in 1941, Uncle Sam asked Novelty to tailor some material to anti-Axis themes and the editor told Wolverton to bring Spacehawk down to earth. This stifled the soaring imagination that propelled the strip, and it never recovered its original brilliance.

Perhaps the grounding of Spacehawk inspired Wolverton to shift his focus. At any rate, his super-hero parody, the bald-pated, striped sweatered, strong-man, Powerhouse Pepper, debuted in Timely's *Joker Comics* in 1942. Powerhouse appeared in various Timely mags, including five issues of his own title. Other companies published other wacky Wolvertonians: Gleason did news hound "Scoop Scuttle" and crazy cowboy "Bingbang Buster", and Fawcett handled Wolverton's hilarious send-up of their own Ibis-The-Invincible, "Mystic Moot and his Magic Snoot".

Humor was still strong in the post-war marketplace, but other genres were gaining ground. Catering to a more mature audience, crime, romance, and fantasy created a new kind of

WEIRD MYSTERIES #7 (SEPT 1952): Mr. Mystery was the dapper host of a horror title that, without Wolverton, would definitely be remembered as second rate. But "Brain Bats" was a major coup, and hence this title will go down as one that published one of the key fantasy stories of the pre-code era!

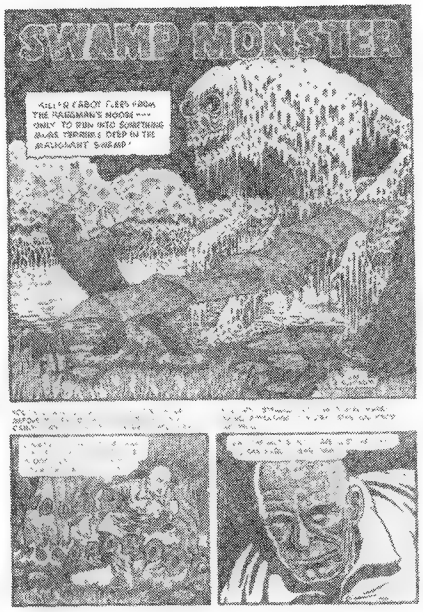
comic, filled with "non-continuous-character" short stories. This set the stage for Wolverton's second fantasy phase; the seventeen aforementioned weirdies. This was his last comic book work.

To say that Wolverton has achieved a cult following is truly an understatement. His inclusion in the 1981 Smithsonian Comic book BOOK is a signal honor: they tried to choose the twelve best examples of work both well-written and well-drawn. His influence on the "underground" artists, particularly R. Crumb, is legendary. Gahan Wilson has praised his vision of "the back of the head", and Ron Goulart has praised his version of Saturn. Thus Wolverton's touch has moved people on both massive and minute levels.

Eclipse reprinted some of the "WEIRD" tales a few years ago, and Archival Photography recently produced an upscale reprint of the first three Spacehawk stories- including the Spacehawk cover from *Target* #7. All are worth checking out.

After his comic work Wolverton illustrated an edition of the Bible, and even this is of great interest to enthusiasts of fantastic art. Of special note are the renderings for Revelations, featuring a Basil trade-mark: "the end of the world"...

If you saw it, you'd probably praise it with one of Basil's own special adjectives... HUBBA HUBBA! ■



"Swamp Monster" from Weird Mysteries #5 (June 1953) was Wolverton's comic-book swan-song, and he pulled out all the stops in this tale of fiendishness and fate. This grim masterpiece is a great finish to a great career.

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18 F/F+	115
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21 VF-	85
21 F/VF	70
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23 VF-	90
24 VG	35
25 VG	40
26 VG	40
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100 VF printing error top left corner	75
122 VF/VF+	75
129 VF	225

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1 F+	390
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4 VG/F sub/crease	175
7 VG+	35
10 F	40
12 VF	55
13 VF	60
14 VF	60
15 VF	50
17 F+	25
18 F+	35
19 VF	40

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106 NM	35

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1 GVG	75
2 VF	75
3 VF++	65

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1 VF	125
1 F+	100
1 F	65

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1 F tear repairs	1,250
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45 VG	50
47 VF	70
49 FVF	45
59 VF/VF-	90

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2 FVF	300
4 VF	150
5 VF	135
6 VF chipping	80
15 VF	65
16 VF	50
17 F+	30
19 NM	80
20 VF corner crease	40
94 VF	150
Giant Size 1 VF-	110

DC

ACTION COMICS

50 VF sub/crease	250
72 F+	125
116 GVG	80

ADVENTURES OF BOB HOPE

23 VGF	21
25 F	21
40 F	18

ADVENTURE

267 VG	120

ATOM

7 VG	24
8 VG	16
10 VG/F	20
13 VG/F	18
15 VG/F	17
17 VF	25
18 F/F+	15
20 VF	15
25 VF	20
26 VF/NM	20
29 VF	55
30 VF	18
31 VF/NM	20
32 VF	18

AQUAMAN

1 F/F+	125
12 F/F+	20
13 VF	28
18 VF sm cr crease	24
19 VF	28
20 VF	28
21 VF	18
22 VF	18
23 VF	18
24 VF+	20

BATMAN

120 F+	80
121 F/VF	90
122 VG	30
123 F/VF	70
127 F/VF sm cr crease	75
128 F+	75
129 F/VF	70
131 VG	25
132 VF-	75

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9 VG	30
34 F	25

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54 F	60
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60 VG/VG+	26
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79 F/VF	17
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102 VF	24
104 VF	24

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2 VG	20
10 F/F+	25
13 F/F+	13
14 F/VF	25

FLASH

120 VF	85
123 VG	155
125 F	20
133 F	20
135 F	20
137 F/F+	100

GREEN LANTERN

2 F/F+	180
11 GVG	30
30 F	30
32 F+	35
33 F+	35
34 VF	38
35 VF/VF-	38
39 F	32
40 F	110
40 F+	165
41 F/VF	25
43 F+	25
43 VF	35
44 VF	30
47 VF	26
49 VF	30
50 VF	30
53 VF cr crease	20
64 NM	15
65 VF/NM	15
66 NM	15
85 VF	20

HAWKMAN

1 VF-	165
4 VG	23
5 F/VF	35
8 VF	35
9 F/VF	30
10 F	17
20 VF-	17
23 VF/NM	20

HOUSE OF MYSTERY

149 VF	25
152 VF	25
153 VF-	20
154 VF cr crease	22
155 VF	25
157 NM	30
158 VF/NM	30
159 VF/NM	30
161-173 VF/NM	20

JLA

7 VG+	50
8 VG+	50
11 VG+	37
13 F	40
14 VG/F	38
15 VG	30
16 F	30
21 G/VG	35
22 VG	40
23 F	19
37 F+	20

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2 F/F+	32
3 F/F+	32
5 VG	20

METAL MEN

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13, 15 VF	22
17-20 VF/NM	22
24-30 VF/NM	16

METAMORPHO

1 VG+	22
2 VF/NM	32
2,3 VF	28
4,5 VF	19
7 VF cr crease	14
8,9 VF/NM	16

MYSTERY IN SPACE

53 F restored	180

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14 F	700
31 VG	38
32 GVG	35
33 G+	30
35 VG	130
36 VG tape on spine	90
60 F	32
61 VF sm cr crease	30
61 VF	35
63 VF/NM	18
64 VF/NM	35
73,75 F+	25
82 VF	24

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72 F+	26
75 F	20
78 F ori. Mxyzptik	30
78 VG+	25

SUPERMAN

6 F/F+	700
18 VG+	250
36 FVF	275
49 FVF	200

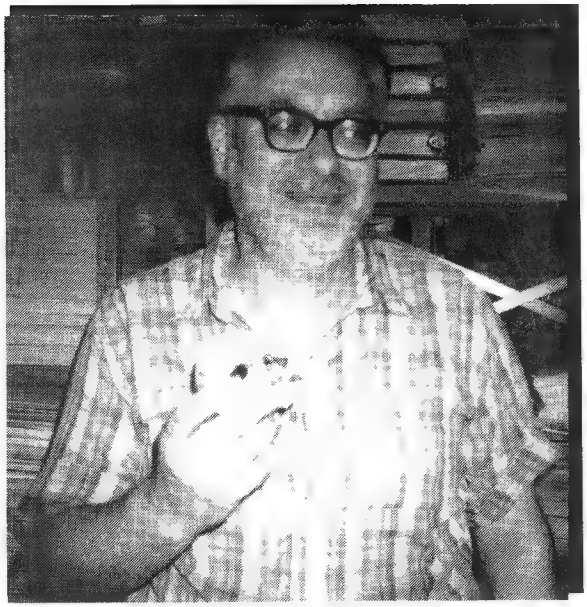
TEEN TITANS

1 VF+	120
2 NM-	60
3 VF+	30
4 VF+	30
5 VF-	24
6 VF/NM	22
7 VF+	22

Bulk sale: 120 boxes of comics for sale. About 30,000 books in all. 60 boxes Marvel, 25 boxes DC, the rest are mixed between the two and some independents. Great store stock $5,000.00

Howard Rogofsky:

To Boldly Go Where No Dealer Had Gone Before



Did he really say "carefully applied Magic Tape does not constitue a defect"— Yes he did, back in 1967.

(Interviewers note: If you collected comic books in the 60s, you would have, at one time or another, crossed paths with Howard Rogofsky. No other early dealer is so well known to early collectors and fans. No other early dealer was so successful at such a young age. No other dealer aggressively advertised across the entire spectrum of print media. And, as you will read, no other early dealer was quit so controversial.)

CBM: *Thank you for inviting us over, Howard, especially on such short notice. Let's start off by asking, when you were born?*

Rogofsky: 1946. My parents moved to Queens back in '55. Then in 1960, I got two fanzines, which have long out of business, that listed several people selling comic books. I wrote to them and the rest is history I guess you could say.

CBM: *How long have you been selling mail order comic books?*

Rogofsky: I'd say I've been doing it for 30 years now. I've also been advertising in various publications a long time. I believe I was the first one to advertise in the Sunday newspaper. Back in '67, I took out half a page in the Sunday comic section and got over 20,000 responses.

The best known, most successful, and in some circles, most controversial mail-order dealer of the 1960's

CBM: *I know you were the first mail order dealer I had ever heard of… and the very first that I ever ordered from back in 1963-64. It's probably not overstating it to say that you are sort of a fandom "legend".*

Rogofsky: Well, except if you walk through a comic store today, you can count on the fact that practically no one is familiar with my name, at least younger collectors.

Interviewed by Gary Carter with Mike Dalessandro and Susan Cicconi

CBM: *How old were you when you decided "this is it, I'm officially a full time comic book dealer"?*

Rogofsky: You mean, as a living?

CBM: *Yes.*

Rogofsky: When I was 18 years old in 1965. After I graduated from High School that year, I was accepted at college in the technology area, but I decided not to go. After I graduated from high school, I just kept on selling through the mail, except that I did it full time. I'll give you an example. In 1965 (you have to consider the prices at that time) I grossed about $15,000 that year. The following year I grossed $60,000. And you're talking 1960's prices too!

CBM: *Were you still collecting any titles at that time?*

Rogofsky: No. When I was 16 years old I got rid of my run of Plastic Man and Police Comics. They were my favorites though.

CBM: *Could you tell us about some of the comic book buys that you've made over the years?*

Rogofsky: Let's see…one of the earliest large buys was when I was 16 years old. I traveled all the way to Ohio to buy some comics. I paid for them with my father's post dated checks (of $100 each). Every ten days a check was cashed, and I'd give my father the money to cover it from comic sales. I was lucky (unlike some other teenagers I'd talked with) in that I never had

had any problem with my parents saying, "You shouldn't be bothered with comic books." They were always very supportive.

A little later, I remember buying comic books like *Boy* #1 for a dollar and *Detective* #38 for two dollars. Then there was a trade deal with a customer. He traded me a *Action* # 1-232. That's a heck of a run, even by today's standards. He demanded three *Lone Ranger* comic books in return because he complained that Superman "had too many girlfriends" and the Lone Ranger just had Tonto. Another buy I found in Houston, way back when. I placed a simple ad that said "Do you want to sell comic books"? I wound up buying a gigantic quantity of comic books from a person that indicated his children and grandchildren weren't interested in them anymore. I remember there was an awfully lot of good stuff in that buy. Comics like *Action* #1, *Marvel Mystery* #1, that kind of thing...a whole bunch of early numbers of key runs - good stuff! I think the fellow worked at a printing plant or something like that, so he got really fresh copies. You have to remember though, that when I bought them, the prices were nowhere near where they are today. Also, there was the find of six comic books (that I showed you on the letter). That buy included *Action* #1 and #2, *Speed* #1, *Flash* #1, and *Smash* #1. All six comics cost $600 back in 1973. I just recently found a fine copy of *Superboy* #1 for $10. There were lots more.

But buying stuff wasn't all good news. Do you remember years ago DC started reprinting key books in a large size format? I would get dozens of people who would write to me and say, "I've got a perfect copy of *Action* #1, and I'll sell it for $400". I would always ask them "what size is it?" More often than not they were disappointed...and I was disappointed, because it was the large size reprint.

Nowadays I deal in lots of other paper collectibles, especially magazines. I sell less comics than ever before. In the late '70's and early '80's, I just went into other paper collectibles. I was selling TV Guide as far back as the late '60's, and also pulps and Big Little Books. Most people know that Big Little Books don't seem to sell the way they use to, although I did get a $1,200 order for BLBs today. The prices have been rather stagnant on the Big Little Books for quite a while. It's because nobody has published an article on them (smile). If they were publicized a little in the media then I'll bet suddenly those prices would jump up!

CBM: *Over the years you've been rather innovative with your advertising. Didn't you have an ad to buy comics in TV Guide?*

Rogofsky: That's right. I advertised a 1/4 page in TV Guide from about '65 or '66 right through the mid-70's. I've advertised in probably any place that you can think of... publications in this country, publications out of this country, anywhere I felt the ad would work.

CBM: *How about radio and TV appearances?*

Rogofsky: I was on the Joe Franklin television show back in the '60's. I made a point to announce my name and address on the show, rather than have his people forward my mail to me. Once again, a huge number of people contacted me with stuff to sell. There was an article about me in Penthouse Magazine too.

CBM: *Would you tell us about the first comic book convention that you attended?*

Rogofsky: The first one I went to was in 1964. It was held in the upstairs of a union hall. It wasn't really very big. There were about, maybe, 30-35 people. You had Claude Held from Buffalo, New York. Malcolm Willits from Hollywood, California, before he had Collector's Bookstore. There was Phil Seuling and of course, myself. There were other "old timers" too.

I remember Malcolm Willits had a single lot of comic books for sale for $1000. I don't recall exactly what the comic books were, but they would be worth a great deal today. Anyway, no one had even $100 for comics back then, so he had to sell it parcel by parcel. I was 17 years old then, so I didn't have that much money either.

I believe the first guy in New York to run a convention is David Kaler. When he dropped out, Phil Seuling took over. Phil Seuling ran the July 4th New York convention (the biggest one). Then Vision Con started. Then someone realized that there would be more money in all nostalgia merchandise, like Star Trek and the like. Finally Frederick Greenberg got started. Fred started running small conventions in competition with Vision Con. Vision Con eventually dropped out, and then Fred started expanding across the country. He even had a convention in London recently. I'm not sure if he has one in Canada, but probably. He may even have one in Australia.

I remember one time, one of the old Seuling cons got shut down by the fire department. He had the regular dealer's room, and in front of that he had the junior dealer's room on bridge tables, and then he had kids selling in the hallway which was against the fire code. In fact, I recently bought some magazines from a gym teacher who used to teach at Phil Seuling's school. It was after that con that Phil lost his teaching license. Most think he was set up. A church (or some group like that) sent kids over to his table to buy underground comic books. The kids were 16 years old. The girls (who were Phil's students), were arrested. They all spent the rest of the night in jail. He was convicted of a misdemeanor but he didn't have to go to jail or anything. As I understand it, he eventually lost his state teaching license as a result. I still don't know all the background on it.

CBM: *The old days were full of stories like that.*

Rogofsky: The early to mid '60s were a very exciting time in the history of collecting. It seemed like deals were everywhere! Fandom was still a new idea and I'm sure there were less than 500 active collectors back then. And nobody much cared about condition. They were just glad to find any copy of what they needed.

CBM: *Do you still attend comic book conventions?*

Rogofsky: Very infrequently, for a simple reason. Everyone is so condition conscience that the only material I can buy these days is not in the best of shape. The vast majority of my customers world wide are people who really don't care that much about condition. What good is a comic if somebody buys something and is afraid to read it? My customers want to read the stuff.

CBM: *Do you still read comic books?*

Rogofsky: Not much anymore. If I was going to read something, it

would be *Justice League*... and I like *Married with Children*. But I never really liked that much of the more recent artists and writers. The Dark Knight doesn't really grab me.

CBM: *When would you say there was a major upward turn in the comic book market, both in price and popularity?*

Rogofsky: I feel it started with *The Comic Book Price Guide*. In the beginning (1970), a copy of the Guide cost $5. I've been advertising in it since it started. Then the *Guide* was expanded to include articles. Suddenly, after an article was published, the comic books mentioned in it became very hot. For instance, in the old days, you couldn't sell a romance comic to save your life. Then the *Guide* does an article on love comics, and bam! They suddenly start to sell. It was the same with "Good Girl Art". Originally, you could never sell that stuff for very much money.

Probably the one thing that would cause the prices to go up the most (and make it even harder for me to buy) were ads like "Collector needs *Captain Marvel* #50 to finish run, will pay $300." It was above what the retail price was at the time, so suddenly people think it is really worth $300 to everybody, when it was really only worth that much to one person! Collector ads like that sometimes affect the price on certain books, even though they really shouldn't.

CBM: *Some have suggested you were the first full time dealer. Is that true?*

Rogofsky: I believe so. When I started, everybody else had a regular job. I was a student who went into business. Bill Joe White, the first guy I ever bought from, he was a fireman. Bill Thailing was a train dispatcher. Phil Seuling was a teacher... but I do recall that no one was a full time dealer back then, except me I guess. They all had other jobs.

I was, at one time, the largest dealer around until comic shops started opening up. I suppose your readers know that comic shops were made possible because Phil Seuling made a deal with Marvel and DC that established the non-returnable market. Whatever you might have thought of him personally, he is probably responsible for saving the comic book market. Look how many shops there are now? Everybody's opening up a shop.

CBM: *I noticed when I was corresponding with you during the '60's, your letter head changed to Howard and Gail Rogofsky.*

Rogofsky: I got married back in '65.

CBM: *Are you still married to Gail now?*

Rogofsky: Yes. It's been 27 years.

CBM: *Congratulations. That's quite a long relationship. In fact, by today's standards it's down right phenomenal. How does she feel about your business?*

Rogofsky: If given a choice, I'm sure she'd rather not work with comics. To her, this is just a business where she works every day. Then we go home.

CBM: *Is there any particular character or comic title that she likes?*

Rogofsky: If she would read them, I'm sure she'd read *Archie*, because she read them when she was growing up. But remember, like a lot of wives, she sees them as just pieces of merchandise. No offense to the wives out there.

CBM: *Do you still correspond with many of the folks from the old days?*

Rogofsky: Not actually. I did have a friend who I'd known as a customer from 1964-65 till about 1980. He was probably the oldest, most continuous customer I ever had.

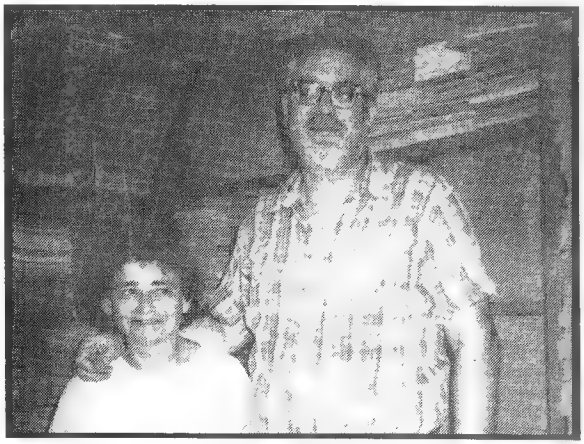
CBM: *When did you begin to move from handling just comic books to selling all kinds of popular collectibles?*

Rogofsky: Probably in the '60's. If somebody would offer me rings for $1.00 each, then I would buy a bunch of rings and sell them for $5.00, until somebody informed me that they were worth $25! When certain dealers start ordering a lot of stuff from you, you know you're probably underselling something. This friend of mine, Dave, was nice enough to tell me that my prices on certain items were much lower than market, so I said, "Thanks for telling me." He became my best friend. I said, "Look, you were nice to me and since they were worth $25, you can have what you want for $12.50."

CBM: *You were rewarding him for sharing the information with you?*

Rogofsky: Yes, because when you go into a new field, you have no idea what certain items are worth. I think if you buy anything cheap enough, you can sell it! Paper is the last great place where you can buy cheap and sell high. I mean any paper piece you can think of. If an actor becomes popular in Europe, say someone like Shelly Long for instance, I will sell a tremendous number of magazines to my foreign customers. Some order as many as 30-40 magazines at a time. To me, the comic book business has gotten completely out of hand, both price-wise and condition-wise. I recently asked another dealer, "What percent of your customers are collectors vs. speculators?" He said, "About 50/50." And, now I see people going through dozens of copies at the newsstand to find the "most mint" comic books with the idea that in five months it could be worth more money. Even the comic book companies have gotten in on it. They figured that they'll create a market. Why should a recent comic like, say, *Spider-Man* #361 suddenly be selling upwards of $25 when it's only 4 or 5 months old? Sounds like marketing, not collecting.

Speaking of marketing, have you seen what is happening to sport cards? Everybody thought they would keep going up forever and that you could



Howard and his wife of 27 years, Gail. Unlike her husband, Gail feels that selling comics is just the family business.

make money endlessly on them. Now almost everybody seems to be selling out and the value on a tremendous amount of material is suddenly going down, especially on certain cards. I fear the same thing could happen with new comic books if present trends continue. But hey, what do I know?

CBM: *Are you still one of the largest mail order dealers?*

Rogofsky: I guess I'm still one of the largest if you're going by the amount of sales volume. I also bought and sold comic books and back issue TV Guides in TV Guide back in the '60's, ... only the prices were never high on the TV Guides. The prices will never be high on most TV Guides. Even though I sell over a thousand issues a year, I'll never get rich with TV Guides.

CBM: *If you don't mind me asking, what kind of gross sales are you doing these days?*

Just a sampling of the hundreds of thousands of books, magazines and comics that have passed through Howard's hands over the years.

Rogofsky: Over $100,000 a year, gross. I've done that for many years.

CBM: Do you, by any chance, recall the first year that you broke six figures of gross sales in a single year?

Rogofsky: Probably in the late 60s. I wouldn't actually know the exact year because someone else does my taxes. It's also important to say that I could have an advertising bill of $15,000 a year and buy an average of $15,000 worth of merchandise a year. Mostly not comic books, lately.

CBM: *When did you see a sudden decline in the ability to buy comic books inexpensively enough to make a good profit?*

Rogofsky: Probably around the early '80's. Suddenly everyone was realizing how much they are worth. And people are really charging for condition. I hate to hear people say "What percentage of Overstreet will you pay?" because I know they will likely be asking more than I can pay.

CBM: Do you feel that Overstreet prices are accurate?

Rogofsky: I never paid much attention to them. I think I read some place once that he said he never uses my prices on comic books as part of his averages, because mine are higher than ordinary. But, if you look at what the people are paying for comic books today... it seems to be higher than Guide anyway. Not only that but it seems to me that some of the more expensive comics sell only to a small circle of people. For instance you'll hear a story about an Action #1 that kept changing from one person to another, then suddenly it reaches $65,000. What is being hyped now, I feel, are rings — cereal rings and pulp rings, and people are spending a great deal of money on them. But I personally feel they are, in a way, creating their own market. I don't think the average person who would buy a ring for $80,000, unless they are going to be able to sell it for $80,000. But that's is just my opinion, I could be wrong.

CBM: *How did you hear about the Superman ring that sold for $80,000?*

Rogofsky: You just talk to people, and you pick up things. If you noticed, several people are advertising for rings. I once met a prominent ring dealer in Chicago, and I was forced to shake his hand. I didn't want to, for the simple reason that when you write somebody letters over the years, and you enclose a return envelope, they should a least respond. They didn't respond even once. I'd as soon as not shake their hand, but I was put in an awkward position by another dealer, so I had to. I figured anybody you send an SASE to should respond, even to say they don't have what you want. It seems like common courtesy to me. I make a point to respond to anyone and everyone who sends an SASE, regardless.

CBM: *Have you heard of the record prices some key issue comics have sold for recently?*

Rogofsky: Yes, I've heard. But I think it's important for dealers and collectors to remember that when you have higher prices on things, then you have less people who can afford it. And the less people who can afford it, the less people who are interested in it and the LESS demand.

Sometimes I wonder what would have happened if Marvel and DC suddenly stopped publishing comic books. How much would their comics be worth then? How many people would want their comic books then? And since Marvel and DC are both corporations, stopping publication is always within the realm of possibility. If a big corporation suddenly discovers that they are losing money on one of their products, they could easily drop them and just keep the merchandising rights. My theory is supported by the fact that the Fawcett market has fallen off drastically over the years because new collectors have never heard of Fawcett so the number of Fawcett collectors is less and less each year. I think the popularity and collectibility of DC and Marvel are directly linked to the fact that they are still publishing today.

CBM: *How do you feel about the violence in new comics?*

Rogofsky: I don't have much feeling either about it either way. Read a typical city newspaper if you want violence, or look at the 11 o'clock news and you'll see violence all over the place.

CBM: *Are you still attending comic book conventions on a regular basis?*

Rogofsky: I just go to Greenberg's main ones her in New York, maybe twice a year.

CBM: *Have you ever traveled to other conventions?*

Rogofsky: Yes, the Chicago Con and they had a Western convention in Orlando and I was there. I used to travel out to the west coast comic book conventions too. I used to go out to San Diego. At conventions I liked to pick up what most others didn't want at the time, like James Bond collectibles, *The Avengers, Dark Shadows, Man From U.N.C.L.E.*, before it was in demand. I also buy a great deal from my customers now.

"Paper is the last great place where you can buy cheap and sell high."

CBM: *How many Playboy Magazines do I see here behind us?*

Rogofsky: Over 10,000. And, in those boxes are thousands more.

CBM: *This is the original house that you started your business in?*

Rogofsky: That's right. My parents moved into it in 1955 when I was 8 1/3 years old. When you're growing up, you try to get the extra few months in (chuckle). Actually the business is a family affair.

CBM: *What comics did you buy as a kid?*

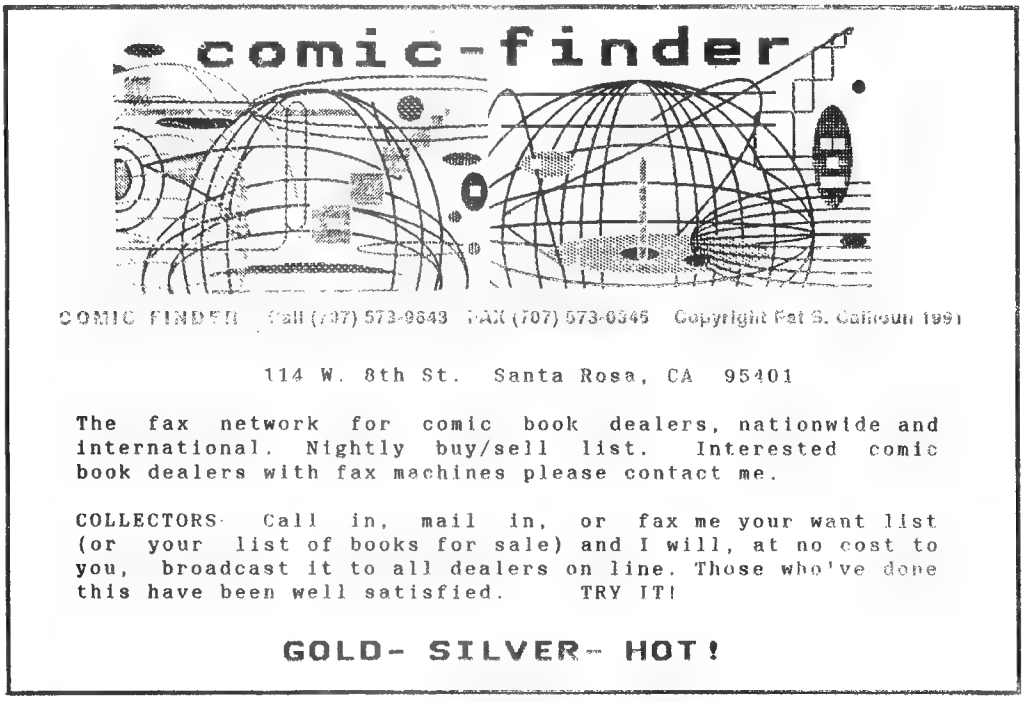
Rogofsky: When I was a very young kid, I went to the stand trying to get *Black Knight* comics by Atlas. As a kid, I always had a love for knighthood, Robin Hood, and King Arthur, etc. I also enjoyed the early *Brave & Bolds*, but I didn't save them. And Robin Hood, both the Quality and the DC issues. But they couldn't compare to Richard Green as Robin Hood on TV. I loved those stories on TV. I watched them all a great deal. I recently found one company (it took me a while to track them down) that put a bunch of episodes of the Richard Green Robin Hood TV episodes on video tape. I didn't mind them colorizing them, but I hated the fact that they changed the song at the end. Remember the old song at the end? (Howard and Gary sing entire theme song) Walk through here. Here's some more Playboys.

CBM: *Some collectors have a negative view of dealers. What is your feeling on that?*

Rogofsky: I know there have been a few people over the years that didn't care for me. Maybe it was because I was making exceptional money off of comic books. I would always tell them that if it wasn't for dealers turning up stuff and making a profit, there wouldn't be so much great material offered to collectors over the years. To me, a dealer is anybody who will sell something for more money than he paid for it. Lots of old timers made money on comics. Bill White..., Jerry Bails had his own fanzine in which he advertised stuff and he also had ads to buy. Does that make him a dealer? Some say yes, some say no. I feel a dealer is anybody who makes a profit, and there is nothing wrong with that. I think that most people's share the definition that the minute you make a profit on a book, you are technically a dealer. That makes the vast majority of collectors (I ever met) technically dealers. A lot of collectors support their hobby by selling material for more than they paid for it. And, certainly, if you bought it 10 years ago, and you sell it now, you're not going to sell it for what you paid for it. No one expects you too.

CBM: *Thank you Howard for being so candid and for sharing this time with CBM readers.*

Rogofsky: It's been my pleasure, anytime. ■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COLLECTORS: Call in, mail in, or fax me your want list (or your list of books for sale) and I will, at no cost to you, broadcast it to all dealers on line. Those who've done this have been well satisfied. TRY IT!
GOLD- SILVER- HOT!

HUGH O'KENNON 2204 HAVILAND DR., RICHMOND, VA 23229

TERMS AND CONDITIONS: Please enclose payment and self-addressed stamped envelope with order. If payment is by personal check, order may be held until check clears. No minimum order, but on orders under $75.00, please include $2.50 for shipping and handling. In many cases, shipment will be by U.P.S., so a street address instead of a P.O. Box will be appreciated and will help speed the package to you. DESCRIPTION CODE: m-mint; nm-near mint; vf-very fine; f-fine; vg-very good; g-good; fr-fair; co means centerfold missing; ow means otherwise. MY GUARANTEE: If you are not completely satisfied, any book may be returned, in same condition received, for a full refund. Foreign orders, including Canada, must be in U.S. Funds written on a U.S. bank, and should include enough extra to cover postage. Overseas airmail (not insured) is $7.00 plus 85¢ per book. If you wish to call and reserve a book, I can be reached on (804) 270 2465. Please do not call after 10:30 PM (Eastern) and no collect calls can be accepted. If you wish to have extended terms on any purchase, just let me know.

HOOT GIBSON..#3 light ½" cor crease ow nm 110.00
HOPALONG CASSIDY..#23 fn-nm 37.00
#23 vg+-fn - 22.00; #24 fn-nm 40.00
#26 fn+-nm 42.00
#27 1" tear bk cvr ow fn 20.00
HOPPY THE MARVEL BUNNY WELL KNOWN COMICS fn-vf, blue copy 24.00
fn, blue copy 17.00
HOUSE OF MYSTERY..#150 g+ 4.00
#171 fn 8.00
HOUSE OF SECRETS..#35 ¼" tear top cvr ow vg-fn - 4.00; #39 brown pgs ow vg+-fn 4.00
#40 vg-fn - 4.50; #59 vg+ 3.00
#92 vg (1st Swamp Thing) 34.00
HOUSE OF TERROR 3-D..#1 tan pgs & frt cvr cut 1/8" too short ow nm 80.00
HOWDY DOODY..#12 vy sm hole bk cvr near sp ow fn+-nm 17.00
HOWARD THE DUCK..#1 m 10.00
HUCKLEBERRY HOUND CHUCKLEBERRY TALES..#19 brownish pgs ow fn 10.00
HUEY, DEWEY & LOUIE JR. WOODCHUCKS..#67 m 4.00
HUMAN TORCH..#3 (#2 Winter 1940) vg 450.00
#4 (#3 Spring 1941) 2" tear on 2 pgs & 3/4" tear on 2 pgs & ¼" tear top cvr ow vg-fn - 340.00; #14 fn+-nm 350.00
#30 3/4" tear on 2 pgs & 1/8" cvr tear ow fn+-nm 200.00
HUMBUG..#2 3/4" cor off lower rt cvr ow g-vg 4.50
#7 1½" tear top cvr ow g-vg 2.50
IBIS THE INVINCIBLE..#5 tiny nick out bk cvr edge & sev pgs ow nm 180.00
IDAHO..#4 vg 1.75
I LOVE LUCY..FC 559 vg 33.00
#18 g-vg 10.00
I LOVE YOU..#83 vf 2.50
IMPACT..#1 vg-fn 19.00
#2 fn-nm - 24.00; #3 fn 15.00
#5 sev vy sm pcs off bk cvr edge ow fn+ 16.00
INCREDIBLE HULK..#104 1/8" cor off lower rt & vy tiny nick out top cvr ow fn+ 20.00
#106 fn+-nm - 28.00; #111 vf-nm 17.00
#113 nm - 20.00; #114 vf-nm 17.00
#118 nm - 10.00; #137 vg+ 2.50
INCREDIBLE HULK & WOLVERINE..#1 m 13.00
INCREDIBLE SCIENCE FICTION..#31 fn+ 80.00
INDIAN CHIEF..#31 nm 9.00
INTERNATIONAL COMICS.(EC)..#1 fn+-nm 230.00
INTIMATE LOVE..#5 fn+-nm 15.00
#5 vg+-fn - 7.00; #6 fn 8.50
#7 vg+-fn - 7.00; #8 fn+-nm 16.00
#13 fn-nm - 5.00; #14 fn+-nm 5.50
#18 fn - 3.50; #20 vf-nm 6.00
#23 fn - 3.00; #25 fn+ 3.50
#27 fn 3.50
IRON FIST..#13 nm - 6.00; #15 fn-vf 15.00
#15 sm "15¢" in ink on cvr ow fn-nm 10.00
IRON MAN..#8 fn+-nm - 30.00; #15 m 34.00
#18 sev light wrinkles bk cvr ow nm-m 18.00
#27 nm-m - 16.00; #28 nm 15.00
IRON VIC..SS #22 slt print thru upper rt frt cvr ow fn+-nm 80.00
I SPY..#3 vg - 16.00; #5 g 7.00

JIGGS & MAGGIE..#11 fn+-nm 30.00
#11 fn - 19.00; #21 fn 10.00
JIMMY WAKELY..#15 vg+ 45.00
JINGLE JANGLE..#8 1" & 2" cor creases ow fn+-nm 45.00
#10 tiny hole in sp ow fn+-nm 38.00
JOE PALOOKA.(1st series)..#1 name stamp bottom 1st pg ow vf-nm 200.00
JOE PALOOKA.(2nd series)..#1 vg+ 10.00
#17 fn 13.00
#20 5" & 4" cor crease ow fn 11.00
#21 sev sm tears bk cvr ow fn+-nm 14.00
#23 fn-nm, #24 fn-nm 14.00
#26 vg+-fn 7.50
#26 large arrival date ow vg+ 5.50
#32 sm coupon off bk cvr ow fn-nm 7.00
#34 center crease ow fn 5.50
#35 nm - 19.00; #36 fn-nm 12.00
#38 fn-nm - 12.00; #39 vg 4.50
#43 ink name upper rt cvr & ¼" cor off cvr ow fn 6.00
#44 light center crease ow fn 6.00
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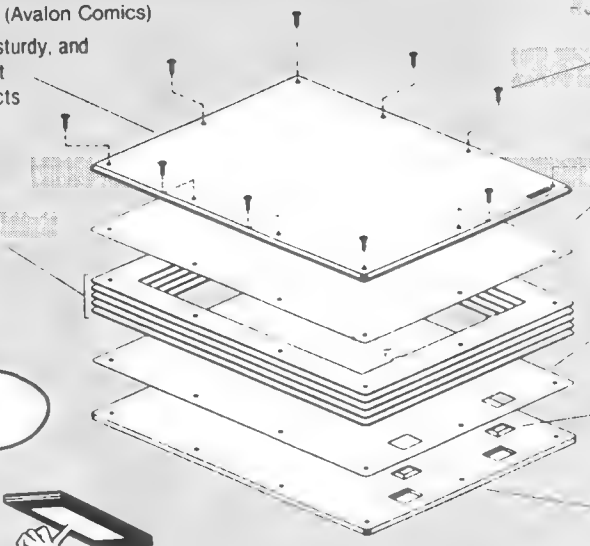

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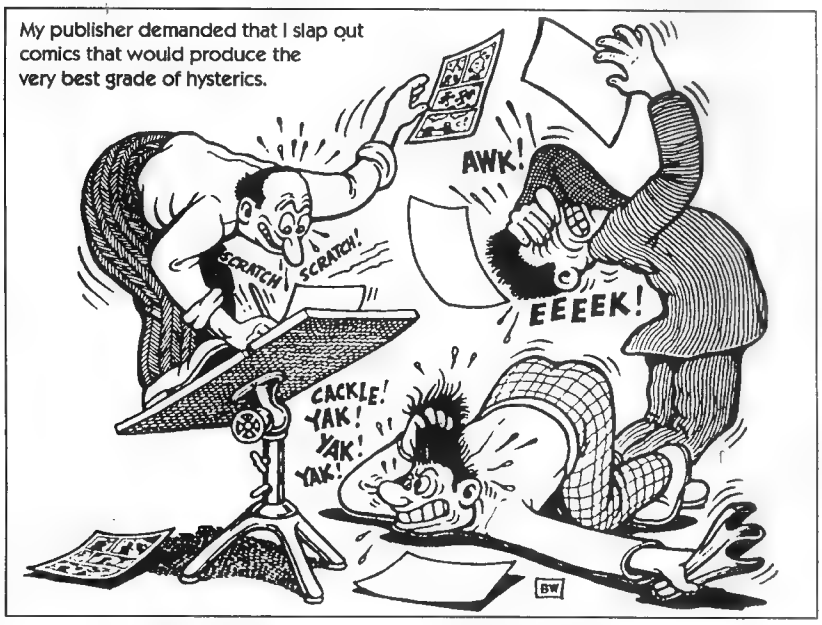
Acoustics In The Comics

Written and Illustrated by Basil Wolverton



(Original Editors Note: This article is not a defense of the comic book. It is simply a gentle ribbing of both the comic book industry and that part of the public that takes comic books too seriously — or so at least, the editor of this section concluded. Basil Wolverton, the author, who lives at Vancouver, Washington, has made a living for many years drawing comics. Two years ago he won national fame when he drew the prize-winning entry in the contest for portrayal of "Lena the Hyena" in the "Li'l Abner" strip. Said Wolverton in submitting this piece:

"The enclosed article, slightly on the fiction side, is undoubtedly a bit removed from the type of thing you publish in your magazine section."

"However, it is probably no more fantastic than the opinions of people who obviously have concluded that all publishers of comic books are unsavory persons who hire strange beings to create virulent, nightmare-producing comic strips."

"This piece isn't meant to spoil that illusion. It's supposed to be facetious, just as some comic strips are supposed to be facetious. I thought I'd better apprise you of that, lest you fail to discover it in the reading thereof.")

The so-called comic strip on my drawing board showed a heavy horse stepping on a bozo's bean. The horse was tramping on the guy's head in a delicate way, of course, so that the situation would be more entertaining than gruesome—depending on the reader's sense of humor.

KRANG!

But, like an old, silent movie, the cartoon needed something, and that something was sound. There had to be a heavily-lettered word oozing out from the exact point of contact between the horse's hoofs and the man's head. Thus the reader, pronouncing that sound word to himself, would actually hear within his mind the excitingly comical noise that would emanate from such action.

Summoning both brain cells hurriedly together, I tried desperately to imagine just what sort of sound would ensue if a nag were to step on someone's skull. The word **CRUNCH** popped into my mind. Then **CRONCH**. Then **CRANCH**. I settled for **CRANCH** because somehow it seemed more refined. But before I could letter the word on the cartoon, I suddenly recalled my latest unhappy interview with a person who published my comic strips.

"I want realism!" he had bellowed. "No more of this wild imaginative stuff that's causing some people to want to ban our comic books! From now on get that realism in there, and your strips will be horribly funny! Then the readers will go into hysterics and laugh like crazy, and our books will be acclaimed the most laugh-provoking on tlle stands!"

This article was originally printed in the Sunday Oregonian, *August 29, 1948. It is reprinted here with the kind permission of Bill Spicer.*

That meant that an imaginative word like **CRANCH** was taboo. It was up to me to get the real sound word. I looked furtively about as a preposterous plan permeated my pate.

It was easy to rent a horse, but it wasn't easy to argue my brother-in-law into placing his pan on the pavement, and letting me ride the nag over his noggin.

"Horses are so heavy!" he foolishly kept countering. "Besides, I have a cold sore."

By doing it the hard way, I discovered how it sounds when a train passes over a pate.

As he waddled away, I realized my plan was hopeless — until he stumbled over something in the street. Before he could pull his chin out of the asphalt, I had steered the rented mare over him, and her hind hoof scored a bullseye on his bare bean.

The sound? It was far from **CRANCH** The real thing turned out to be **SLORNK**. It was sort of a slippery, liquid sound. That was probably because my brother-in-law has oily skin and a thin skull.

With the noxious noise fresh in mind, I streaked into my studio and feverishly lettered the word **SLORNK** boldly across the cartoon.

Weeks later the fan mail began pouring in. They all said the same thing. In fact, both of them were worded the same. The first one read "I want to congratulate you on that completely true-to-life cartoon you drew of the horse stepping on a man's head. The word **SLORNK** describing the sound was absolutely accurate. I know, because I am a jockey, and I am always getting my head stepped on by some careless nag."

The second letter was the same as the first except for the signature. I figured when I wrote them that there should be some difference. Otherwise, the publisher might get wise when I showed them to him.

He was dumbfounded when he saw them. After recovering, he slapped me on my sunburn and rammed one of his dollar cigars into my mush. Unfortunately, he stuck the wrong end into my mouth. Besides, he was smoking it.

"Two fan letters in eleven years" he murmured incredulously. "My boy, you have arrived!"

"It's just like I predicted," my publisher beamed, "your horribly realistic sound words are paying off!"

I leaped up on his desk. "Then I'm ripe for a raise?" I queried, peering so anxiously and closely into his red-rimmed readers that I could detect his wife's fingernail scratches on his contact lenses. Anticipation was causing me to quiver like a rat terrier with radioactive fleas on a cold day. The suspense was terrible.

Finally he opened his trap. He was grinning. This was the day for which I had waited eleven long years.

"It does not!" he roared, brushing me off his desk. "I was merely feeling pleased that at last you may be worth almost as much as I've been paying you!"

While I gathered my the floor, he pointed at me demandingly.

"If you want a raise, every one of your sound effect words will have to be absolutely authentic! In other words, don't draw a single sound word into your strips until you've actually staged the cartoon situation with real people and things!"

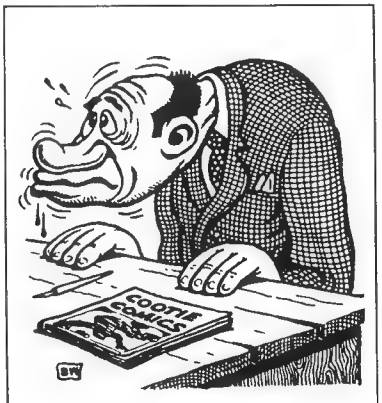
(Incidentally, you readers should stop worrying about my brother-in-law. Ever since the day the horse stepped on his head, he has had nothing but good luck. Why shouldn't he, what with a horseshoe embedded in the back of his bean? Furthermore, he's the only living person who can slide his head inside those record-in-the-slot phonographs without crushing his ears.)

As for my publisher's demands, they resulted in my running out of friends and relatives within a week. Neighbors complained about howls and screams emanating from the studio. People sued. The ASPCA hounded me. My wife and fourteen kids swore sudden allegiance to the Progressive party, then fled to Siberia.

sssrrish!

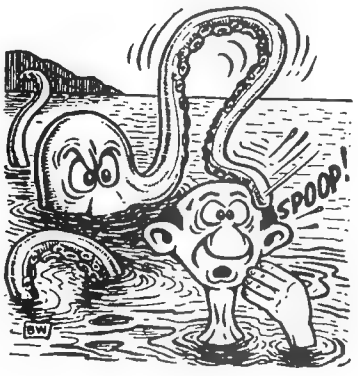
Meanwhile, however, I managed to catalog hundreds of authentic sound words — enough to last me for a lifetime of cartooning, and enough, I thought, to cover any and all comic situations, regardless of how terrible.

I was so proud of my achievement that I showed the lengthy list



My publisher's lips quivered with emotion. Or perhaps he was just trying to get something out of his teeth.

dud-
dud-
dud-
dud-
dud!



The sound of an octopus tentacle slapping a bald bean is **SPOOP** only if the bean is round. If it is flat the sound is **SPOIP**.

to my publisher. Here are some of the more subtle sound words describing various clashings, crashings, slashings, bashings, hashings, mashings, etc. Read the situation. Then voice the accompanying sound word to yourself, and note how vividly each picture then comes to your mind:

Pinheaded person pulling pate out of pop bottle: **FOINK!** Glass eye falling into tomato soup: **PLOOP!** Glass eye falling into clam chowder: **PLOOMP!** Glass eye falling into pitcher of thick syrup: **PLOFF!**

Man sitting on short tack: **SQUINCH!** Man sitting on long tack: **SQUONCH!** Uppers dropping in gob of putty: **FLUP!**

Hungry cannibal filing eyetooth: **FWATCH!** Man with calloused feet crossing rough linoleum: **SKIRP! SKIRP!** Thumb gouging eye: **SPOP!**

Hot lava spewing on WCTU convention: **FOOSK!** Hot lava spewing on Elks' convention: **SSSCRISH!**

Person skidding on hot stove in bare feet: **SCREESH!** Beaver biting into wooden leg: **CRASP!** Car crashing into large vat of frogs' eggs: **SKWORP!** False teeth falling through skylight: **TWUNK!**

Sock in face with Sears Roebuck catalog: **PWOSH!** Sock in face with Montgomery Ward catalog: **PWASH!** Octopus slapping a tentacle on bald bean: **SPOOP!** Man dragging toenails over No.2 grade sandpaper:

SCHLOPP!

SKARP! Man falling on face in barrel of wet tea bags: **FROMP!** Sock in kisser with wet codfish: **SCHLAMPF!** Person socking wet halibut with his kisser: **SCHLOOF!**

Lowers falling into bucket of cup grease: **UNPH!** Man with small head drowning in glass of tomato juice: **GOIK!** Woodpecker hammering on human head: **DUD-DUD-DUD-DUD-DUD!** Cannon ball landing in mush of toothless man: **FWOCK!** Two bald men colliding head on: **KROCK!** Garter snapping on varicose vein: **SCHWIPP!**

Single BB shot landing on cow's udder: **PWIP!** Person pulling ponderous pate through a puny porthole: **SPOOCH!** Bear trap springing on human noggin: **SPROCK!** Rat trap springing on person's big toe: **SPACK!** Man falling into garbage can full of spoiled caviar: **CROFF!** Surgeon tossing gallstones into empty garbage can: **KRANG!** Man with one hair getting a haircut: **WHICK!**

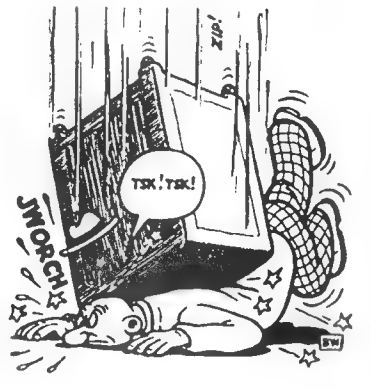
Person being kicked in neck: **PFWUMFPH!** Person getting kicked in snappers: **PWACK!** Measle germ snapping at skin: **SCHLOPP!**

If you've been able to struggle through the foregoing list of cartoon words, perhaps now your acoustical sense has been sharpened to the extent that you can readily guess a situation just by reading a sound word. To test your ability, here is a list of cartoon words denoting various noises. If you can guess the action by which even one of them is produced, then you're extremely something or other.

SNIKK	**SPIRP**	**FAMP**
SWOOMF	**SWOOOMF**	**SWORP**
SPITCH	**KANK**	**IKK**
SPRATCH	**PWOT**	**YOTCH**
KZEEP	**KLISH**	**FEEMP**
SHZWOP	**KOYP**	**SPINK**
CROINCH	**CHOOK**	**KZRRK**

Now check your definitions with the following list. Even if you missed defining all the words, it's no reflection on your intelligence. Fact is, the more you miss, the brighter you probably are. On the other hand, the more you guess, the better comic strip cartoonist you can become—unless, unfortunately, you're already one.

SNIKK: The sound made by an African pygmy idly snapping his fingernail against his skull.
SPIRP: Nose being caught in orange juicer.
FAMP: Corpulent person falling on back in vat of peanut butter.
SWORP: Meteor hitting obese dame on back of neck.
SPITCH: Man sticking head inside huge dynamo in



Few people realize that the noise of a safe falling on a man is invariably **JWORCH!**

Try dropping your uppers on a gob of putty. You'll find the sound is definitely **FLUP.**

action.

KANK: Crazed horsefly crashing into dome of empty-headed man.

IKK: Person with protruding eyeballs falling face down.

SPRATCH: Court plaster being yanked off pilose chest.

PWOT: Wet sox being tossed into corner of room.

YOTCH: Post office pen forming letter O.

KZEEP: Man with rusty eyelid winking at gal.

KLISH: Man falling on chin on thin-crusted beetle.

FEEMP: Mole (on chin) being hit with stray buckshot.

SHZWOP: Obese dame's girdle splitting out.

KOYP: Skin pore snapping shut on contact with cold air.

"Good work!" my publisher mumbled two days later, when he had finished reading the list.

"Then I get the raise?" I gurgled hopefully.

His brows knitted. (He was working on a pair of sox at the time.) "Not until you complete that list by adding one more sound word! The word that's missing is one that describes the sound of a railway train running over a cartoonist's conk!"

"That should be easy," I chirped. "I'll just—"

Suddenly the awful significance of his demand dawned on me. My publisher had conceived of this diabolical plan to prevent my getting a raise.

But I would fool him.

A half hour later my noggin was resting uncomfortably on a railroad rail.

They told me later at the hospital that it wasn't too bad. Only 22 cars, plus the locomotive, had been derailed.

"The train crew wanted the day off anyway" my doctor said. "They will be up later to thank you."

While he poured glue in the cracks in my conk, I struggled to recall the exact sound of the locomotive passing over my pate. I became frantic at the thought that it had eluded me. Then I remembered. How could I forget something that had been so forcefully crammed into my mind?

I raced out of the hospital and downtown to my publisher's office. When that man saw the Scotch tape on my skull, he blanched a little.

"Did you find out what the sound of a train running over a cartoonist's head is?" he asked.

"I did," I announced triumphantly.

He leaned expectantly so far forward that his rear suspender buttons flew off, zipped out the window, and nailed a burglar who was ransacking a safe in an office across the street.

CROINCH!

"What is the sound?" he asked shakily.

"It is **GJDRKZLXCBWQ**."

"**GJDRKZLXCBWQ** ?" he queried doubtfully.

"No. It's **GJDRKZLXCBWQ**. The L is silent."

My publisher is not emotional. I have never known him to be moved to tears. But now his lips quivered violently. Or perhaps he was only trying to get something out of his teeth.

"Now I have heard everything!" he blubbered.

"The raise," I reminded him. "How about it?"

"The raise? Oh, yes. To show you my appreciation for collecting the most complete and authentic list of cartoonists' sound words, I'm going to double your salary!"

Whereupon he reached into his wallet and tossed me twice as much as I had been getting previously per week.

Then I realized that my list of sound words wasn't quite complete until that moment. In all my life I had never heard that lush, lovely sound. It is a mild, whispery sound, barely audible.

Here it is: **FMNW**!

It was the sound made by my new, doubled salary — two $1.00 bills brushing lightly together. ■

Even a skin pore makes sound when it snaps shut on contact with cold air. My ears catch every decibel.

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The Bizarre World of Basil Wolverton

In his own words & pictures

AN INTERVIEW BY DICK VOLL

Interview conducted by Dick Voll. Additional questions submitted by Glenn Bray, Douglas Menville, Bill Spicer and Henry Steele. Interview reprinted by permission of Bill Spicer.

VOLL: *Do you really have a vivid memory of charging up San Juan Hill with Teddy Roosevelt?*

WOLVERTON: Of course that was a rumor suggesting that I'm an older man. I did not ride up San Juan Hill with Roosevelt. My horse was too old to make the grade. I had to stay at the bottom of the hill and watch.

VOLL: *Can you remember the first drawings you made and what they depicted?*

WOLVERTON: They were made at age four, and depicted, by circles and ovals, various kinds of human beings, mostly fat ones. An imaginative psychiatrist would have drooled over the drawings. The first drawings for pay were done seven years later. Once a week I would make a likeness of some popular comic strip character for fifty cents a cartoon. These were displayed at the local farmers' market. I've always felt that I was cheating the man who paid me.

VOLL: *Which artists, if any, had the biggest influence in shaping your style?*

WOLVERTON: My style started before I was aware of the styles of real artists — age four. And it hasn't changed too much, as some of my critics will agree. I never had any formal art training. Later, I admired the work of Rube Goldberg. Still later that of Alex Raymond. Then Roy Crane and Walt Kelly. There was no concerted effort to emulate the styles of these fellows, though would like to be as fine an artist as Alex Raymond was. My style, if it is a style, developed about like one's handwriting, which can sometimes be unintelligible to others. I was never conscious of trying to whomp up a style even mildly different until the late forties. Possibly it was a case of trying to keep my work from not looking like that of others, even though theirs was superior. Gradually I became aware that my way of drawing was a little different. Until then, there wasn't much effort to polish it in the direction I'd taken.

VOLL: *When and where was your first work published?*

WOLVERTON: Nationally, in AMERICA'S HUMOR —a contemporary of COLLEGE HUMOR — in 1926. The material was in two different issues, a playlet in one, and a cartoon in the other. The cartoon showed a surgeon chopping a man in two with an ax. I was off to a delightful start.

VOLL: *This was your first job?*

WOLVERTON: I didn't start out to be a cartoonist, no. I had always wanted to entertain, and one of my earliest jobs was as a performer in vaudeville. It wasn't difficult to break into vaudeville, inasmuch as I had good contacts because of my job as staff artist on a daily newspaper, the Portland NEWS. I was booked nights at various theaters in Oregon and Washington, thereby hastening vaudeville's death just before sound equipment was installed in movie theaters. The ever-changing act included accompanying myself on a baritone uke while imitating singing, after which there was imitation tap dancing. At nineteen, one isn't ordinarily concerned about appearing too hammy. I didn't have any certain lines, except song lyrics, but preferred to make the most of people or props that were present. If I could make a few people laugh, others would join —perhaps to try and prove that they, too, were too discerning to allow any fancied or possible subtlety of humor to escape them. It was fun even on off nights, and it was good for me because I was really a reticent person who had to almost force himself on stage, and who couldn't function like an extrovert until he could feel that pleasant, foggy - blue glow from the stage lights. As for the Portland NEWS, besides being the staff artist, I had a regular beat — hotels — wrote special features, did rewrites and covered occasional news assignments. On one occasion the managing editor — the city editor didn't like me, and we were rarely on speaking terms — sent me over to City Hall to sketch an accused murderer who had just been jailed. The newspaper photograph-

er wasn't available, probably being asleep in some speakeasy. The arrested man wouldn't pose through the bars for me to sketch him, so they locked me in the cell with him. I never did get a good gander at his face. When the drawing came out on the front page that afternoon, it somehow looked more like me than the unwilling subject.

VOLL: *What, then, made you decide to become a cartoonist?*

WOLVERTON: My first thoughts concerning a profession favored being an actor, preferably a comedian. Eventually I heard or read that a two-bit actor earns even less than a two-bit cartoonist. Later, there were times when I wondered how that could be possible. Like everything else, cartooning has its headaches and obstacles, but it has more advantages than disadvantages. The one I like best is that I have the time and freedom to look for a job for my wife whenever she gets out of one.

VOLL: *Did you ever do any illustration or writing for the pulp magazines?*

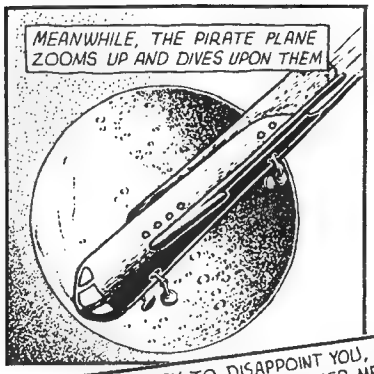
WOLVERTON: I submitted three or four stories while in my twenties. All were returned. The editor of one publication said he would accept the manuscript I sent him if I would polish it up a little. It was prune season at the cannery where I was making a living, and I didn't have time for polishing, so I didn't follow through.

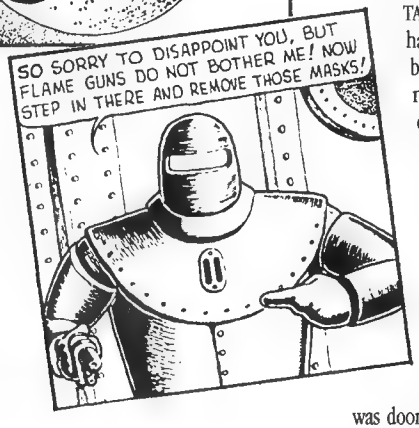
VOLL: *What's the story on your almost going to work for the Disney Studio in 1936 to work on SNOW WHITE?*

WOLVERTON: I was living in Hollywood then. Disney advertised for help in many newspapers just prior to starting SNOW WHITE. The ad stated that prospects should have had experience in writing, vaudeville, and should have the capabilities to direct the making of a motion picture. Of course this left out about everyone in the world, but I reasoned that two years on a Portland daily and my limited vaudeville experience might qualify me. There was nothing to lose. I had come to Hollywood to work on a magazine published by Charles Ray, a star of silent movies. (His editor and I clashed immediately when the editor attempted to filch some of my cartoons.) About 1,800 persons responded to the Disney ads in west coast newspapers. One was hired. I wasn't among that one. A couple of years later I was invited to apply again, but didn't. The Mickey Mouse strip (I showed you earlier) I had done as a sample.

VOLL: *How did you get the assignment to do your first stories in CIRCUS COMICS in 1938?*

WOLVERTON: On a trip to New York I'd left samples with United Features Syndicate. Months later, in 1937, Monte Bourjaily, former manager of United, formed his own newspaper feature syndicate, called Globe, planning to pick his cartoon features by first establishing them through his own comic book, CIRCUS COMICS. He asked me to contribute, and later accepted two of my features, SPACEHAWKS and DISK EYES, which appeared in the first issue. SPACEHAWKS, plural, had nothing to do with the SPACEHAWK published later by Curtis, or Novelty Press, in TARGET. These two features ran in CIRCUS until the





mag folded with issue number three. The reason it folded so early, I think, was because there was too much crammed on each page. Bourjaily didn't want the same name on more than one feature, which is why I used the pseudonym "Dennis Langdon" for DISK EYES.

VOLL: *What came next?*

WOLVERTON: In 1939 AMAZING MYSTERY FUNNIES used a wild, weird thing called SPACE PATROL for almost a year. Then, SPACEHAWK started in 1940 with issue number five of TARGET, and ran thirty issues, or two and a half years. It was the feature strip in the book for a while during the period of nightmare-type comics. The PTA and other such groups yelped until some of the more conservative publishers — and that included Novelty Press —toned down their material. Then came the war, and the editor wanted to bring Spacehawk down to earth and keep him there. I had the nerve to argue with him that it would kill the strip. But the publisher wanted it that way, and when he passed his sentiments on to me, I knew Spacehawk's future was doomed, inasmuch as the fantastic element was what made it popular. Anyone with only two brain cells would have known that an interplanetary feature couldn't survive under such a change. It took the zip from the strip to relegate the character to ordinary Earth backgrounds, and so he lasted only a short while thereafter. Within a few months the strip had lost all its appeal and was shoved out. Editors and publishers don't always know best. For a few issues SPACEHAWK was the lead feature in TARGET, but only while it was wildly interplanetary. I was convinced, and still am, that young readers lap up powerfully imaginative stories. Their imaginations are generally strong, and the stuff fits in. As for the never-published episodes, "Dr. Gore" did come back and somewhat of a mess. I intended to have him reappearing at intervals of about eight months, and each time more intense on getting rid of the hero. As for "Dork," I guess I did get him killed off. I'm not too sure. It's the penalty for having too much stuff going at one time. I was doing so many strips at one point that the characters all began to look like my wife, who, of course, I see more of than anyone. Or if I didn't, I wouldn't admit it. The editor of Novelty Press had told me that he intended to put out a book of high adventure strips after the wartime newsprint curtailment was over. He mentioned that I would do one story for that book — possibly even revive SPACEHAWK. However, I intended to stick to so-called humor. It was easier for me to do. After CIRCUS, AMAZING MYSTERY FUNNIES and TARGET, sales came thick and fast. By 1942 there was more than I could handle. I'd started POWERHOUSE PEPPER, among others. At one point I worked seven days a week for seven months, and still couldn't keep up. The rates back then were so miserable that one couldn't afford time out. About the only time I saw my wife was when she came into the studio with a scoop shovel to clean out the deep accumulation of eraser particles.

VOLL: *You mean you had to go without sleep?*

BASIL WOLVERTON COMICS CHECKLIST

COMIC BOOK FEATURES 1938 TO 1954 MAD 1954 TO 1970

Complied by Henry Steele and Dick Voll

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DISK-EYES THE DETECTIVE and SPACEHAWKS
Circus 1 (June 1938), 2, 3 (Aug 1938) *Globe Syndicate*

SPACE PATROL
AMazing Mystery Funuies Vol 2 #12 (Dec 1939), 18, 19, 21-24 (Sep 1940) *Centaur*

SPACEHAWK
Target 5 (June 1940) thrub 34 (Dec 1942) *Novelty Press*

ROCKMAN U.S.A. (Undergrouud Secret Agent)
USA 1 (Aug 1941), 2 (Nov 1941) *Marvel*

THE STRANGE ADVENTURES OF METEOR MARTIN
Amazing Man 25 (Nov 1941), 26 (Jan 1942) *Centaur*

POWERHOUSE PEPPER
Joker 1 (Apr 1942) thru 27, 29-31 (Spring 1948)
Powerhouse Pepper 1 (1943) thru 5 (Nov 1948)
Gay 1 (July 1944) 18-22, 28, 29 (Fall 1947)
Tessie the Typist 2 (Winter 1944), 4; 7-13 (Dec 1947)
Rusty 14 (Aug 1947)
Millie the Model 9 (Dec 1947) *Marvel*

SCOOP SCUTTLE
Silver Streak 20 (April 1942) 21 (May 1942)
Daredevil 12 (Aug 1942) thru 20, 22 (April 1944)
Capt Battle Jr 2 (Winter 1943)
Candy 1 (Fall 1944), 2, 3 (Spring 1945)
Horsefeathers 1 (Nov 1945) *Comic House*

SPLASH MORGAN
Comedy 9 (Apr 1942) *Marvel*

PECULIAR PEOPLE
(Private Peeps at Preposterous Punks Who Prowl This Planet)
The Human Torch 8 (Summer1942) *Marvel*

FUNNY BONERS
The Human Torch 10 (Winter 1942)
Joker 18 (Spring 1945) *Marvel*

WOLVERTON: No, I could just pitch forward on the drawing board. How do you think I got this flat face?

VOLL: *Have you always written your own stories and created your own characters, or have you sometimes worked with writers?*

WOLVERTON: I've always illustrated my own stories with the exception of three or four for Martin Goodman. That wasn't good, because I didn't think the way the writers did. I really don't know if they were disappointed or gratified. I don't imagine things in the same way that the author does, and his imagination might be superior to mine, in which event I wouldn't really do justice to his story. I can get along better with my own miserable imagination and without any arguments, misunderstandings and gripes. Apparently the editor was satisfied. But if an artist can do his own stories, jolly harmony results. One of those collaborations was "One of Our Graveyards is Missing," which appeared in an early fifties issue of JOURNEY INTO UNKNOWN WORLDS. It was written by Daniel Keyes, whom I don't know, but whom I'm told has gone on to become a well known science fiction author.

VOLL: *What kind of fans were there in the forties and fifties? Did you get much fan mail?*

WOLVERTON: Fans at that time, as today, went in for deep criticism of the comics. I liked it. All of us could have done better — starting with the editors. Writing and cartooning go together. It was a bit disappointing to see in New York, around the publishers' offices, fellows who were capable of doing only one thing. It was, and is, the age of specialists, but it's far better to be able to do several things than just one, as long as one can do them well. In the cases of those strips of other artists that consisted of what a fan of mine termed "big blobs of ink," I found that a lot of those artists responsible were part and parcel of the publishing business, or at least close friends of editors and publishers, and did about as they pleased. Volume was their byword, and they knew that several thousands would buy the stuff, regardless of how lousy it was. Critics had an eye peeled for comics that did the wrong thing, and most criticism I received was very constructive. If every one out of ten comic mag readers would've been as critical, the standard of the stuff would probably have risen sharply. But then, perhaps I would have been kicked out. I realize my art isn't good. It's just a type of art and humor, and is pretty lowbrow and slapstick. But I do feel it's just as funny as some of the other strips, including one or two syndicated ones.

VOLL: *Have you ever been interested in doing a newspaper strip?*

WOLVERTON: Several times. The first was in 1929. It was a crude thing called MARCO OF MARS. Surprisingly, it was accepted by the Independent Syndicate in New York. While it was being prepared to present to

OUT OF THE SKIES COME...
SPACEHAWK
AND THE DISKS OF DEATH
By Basil Wolverton
IT IS NOON IN SAN FRANCISCO. SUDDENLY THE SKY IS FILLED WITH THOUSANDS OF LEAFLETS APPEARING MYSTERIOUSLY OUT OF THE BLUE!
WHAT'S THE IDEA? WHO'S SCATTERING THESE THINGS?
THIS IS PROBABLY SOME HALFWIT'S IDEA OF A JOKE!

FLAP FLIPFLOP THE FLYING FLASH
Kid 1 (Feb 1943)
Gay 23 (Apr 1946), 25, 26 (Winter 1946)
Krazy 2 (Nov 1948) *Marvel*

DISK-EYES THE DETECTIVE
USA 7 (March 1943)
Powerhouse Pepper 2 (Spring 1948) *Marvel*

DR. DIMWIT
Sub-Mariner 9 (Spring 1943)
Powerhouse Pepper 1 (1943) *Marvel*

TARGETOONS
Target 42 (Sep-Oct 1943) *Novelty Press*

FOOLISH FACES
(Photos of a Few Famous Fatheads and Freaks)
Powerhouse Pepper 1 (1943) *MarvelMarvel*

DOC ROCKBLOCK
Tessie the Typist 1 (May 1944), 2 (Winter 1944) *Marvel*

PROF. PLOOP'S PARADE OF PECULIAR PEOPLE
Tessie the Typist 1 (May 1944) *Marvel*

INSPECTOR HECTOR THE CRIME DETECTOR

PRESENTS A CARTOON CRIME
Gay 1 (July 1944)
Tessie the Typist 5 (Winter 1945)
Joker 17 (Aug 1944) *Marvel*

PICTURE POEMS ABOUT PECULIAR PEOPLE
Joker 17 (Aug 1944)
Hedy 23 (Oct 1947) *Marvel*

LEANBEAN GREEN
Joker 17 (Aug 1944) *Marvel*

THE CULTURE CORNER
Whiz 65 (May 1945) thru 68, 70-85, 87-96, 98-100 ,102-110,112-121, 123, 126, 128-130, 133, 134, 142, 143, 146 (June 1952) *Fawcett*

MYSTIC MOOT AND HIS MAGIC SNOOT
Ibis the Invincible 3 (Winter 1945) thru 6 (Spring 1948)
Comic 2 (May 1946) thru 10 (Feb 1947) *Marvel*

HASH HOUSE HANK
Gay 23 (Apr 1946) *Marvel*

SALESMAN SID THE HIGH PRESSURE KID
Gay 23 (Apr 1946)
Joker 22 (Apr 1946)
Oscar 25 (Sep 1947) *Marvel*

BEDTIME BUNK
Gay 24 (Sep 1946)
Tessie the Typist 6 (Sep 1946) *Marvel*

HOTHEAD HOTEL
(Featuring Clerk Berserk McJerk) Gay 24 (Sep 1946) *Marvel*

DAUNTLESS DAWSON
Comedy 34 (Fall 1946) *Marvel*

continued

The STRANGE ADVENTURES of METEOR MARTIN
ATOP A HIGH MOUNTAIN ON THE MOON IS ONE OF AMERICA'S LUNAR LOOK-OUT STATIONS — A LONELY STRUCTURE FROM WHICH TWO MEN CONTINUALLY SURVEY AND MEASURE VARIOUS CONDITIONS OF THE EARTH-MOON SYSTEM, AND KEEP A RECORD OF ALL VISIBLE SPACE CRAFT MOVEMENTS
BASIL WOLVERTON

newsspapers, I joyously — one does things more or less joyously at age twenty — pitched in to draw a backlog of strips. Just before that a new strip by the name of BUCK ROGERS had come out. It's setting was in Mexico hundreds of years in the future. Suddenly Mr. Rogers decided to go to Mars, flags flying from his ship as he sped through space. It was evident that Marco and Buck were going to arrive about the same time at Mars. This greatly disturbed the manager of the Independent Syndicate. He didn't wish it to appear that we were trying to steal or imitate an idea, so he dropped the strip. And in 1938 my DISK EYES THE DETECTIVE was chosen by the new Globe Syndicate in New York. It took on too many features prematurely, and collapsed. In 1943 United Features offered me a contract to do a strip about a reporter, SCOOP SCUTTLE. Just when the ad sheets were sent out, there was a newsprint cutback because of the war. Scuttle was scuttled for newspapers, but ended up in one of Lev Gleason's comic books. The first episode or two were in SILVER STREAK. SCOOP SCUTTLE as of 1945 or so in the Timely Comics was made up of the same newspaper strips, too, which is why my signature appears so often at the bottom of various panels. I'd hoped to have SCOOP SCUTTLE or a strip titled HAP YAPTRAP running in newspapers before my social security payments came due and I lost all interest in working for a living, but the increasing paper shortage kept things postponed until conditions improved. Which they didn't. As of 1947, SCOOP SCUTTLE was scuttled. Magazine House held the rights, and the editor of its books had seen to it that Scoop wouldn't get back. He was only an ordinary cartoonist at a time when Scoop shoved some of his stuff out, and he didn't forget it when he later came into power. SCOOP SCUTTLE was better for 4-page stuff than the 4-page POWERHOUSE PEPPER strips were. I put more work into the thing. I could hardly do it with Powerhouse because of the volume, though that was a lousy excuse.

VOLL: *The majority of your art in comic books was in the Timely Comics of the forties, and your best-known character was Powerhouse Pepper. The humor in Powerhouse was closer to burlesque than pure satire, wasn't it?*

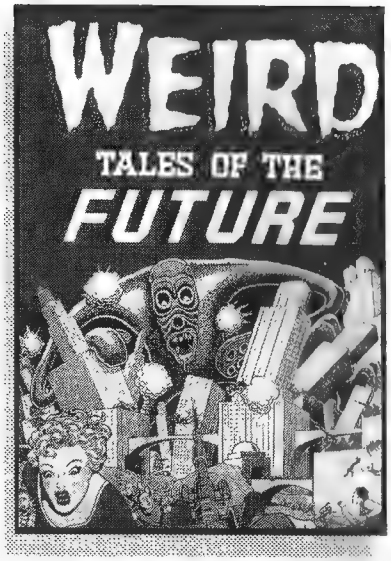
WOLVERTON: Right, but neither was it pure burlesque because Powerhouse didn't have baggy pants.

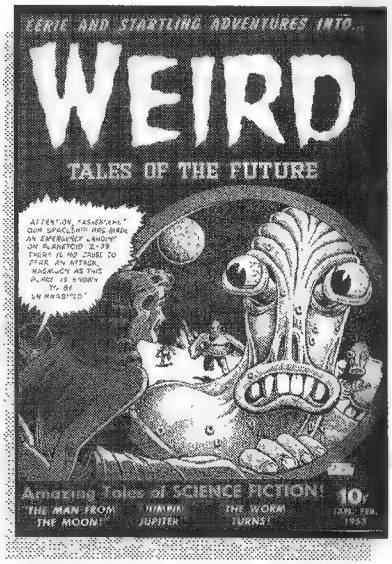
VOLL: *How about some background on Powerhouse Pepper and the early Timely Comics?*

WOLVERTON: Timely Comics, of the middle forties, apparently tossed all strips into a barrel, and then the editor, Stan Lee, grabbed and used whatever he got in no particular book. I was never able to make a lot of sense out of their publishing policies. To even matters, though, they were never able to make much sense out of what they bought from me. In the early part of '47 I was in New York, and I learned that Martin Goodman,

PROF. JOGG'S TRAVELOGS
Gay 27 (Spring 1947) *Marvel*
LENA PORTRAIT
Li'l Abner 61 (Dec 1947) *Harvey*
DR. WHACKYHACK THE WACKY QUACK
Nellie the Nurse 9 (Sep 1947)
Georgie 14 (Jan 1948)
Tessie the Typist 14 (Feb 1948)
Marvel
GOOFY GIGGLES
Powerhouse Pepper 2 (Spring1948) *Marvel*
PISTON PETE THE HOTEL CLERK
Krazy 1 (Aug 1948) *Marvel*
POWERHOUSE PEPPER'S PARADE OF PECULIAR PEOPLE
Powerhouse Pepper 5 (Nov 1948) *Marvel*
BINGBANG BUSTER AND HIS HORSE HEDY
Black Diamond Western 16 (Dec 1949), 18 thru 28 (Nov 1951) *Comic House*
THE END OF THE WORLD
Marvel Tales 102 (Aug 1951) *Marvel*
THE DEVIL BIRDS
Mystic 4 (Sep 1951) *Marvel*
PLANET OF TERROR
Journey into Unknown Worlds 7 (Oct 1951) *Marvel*
GATEWAY TO HORROR
Marvel Tales 104 (Dec 1951) *Marvel*
WHERE MONSTERS DWELL
Adventures into Terror 7 (Dec 1951) *Marvel*
THE EYE OF DOOM
Mystic 6 (Jan 1952) *Marvel*
ESCAPE TO DEATH and **FLIGHT TO THE FUTURE**
Weird Tales of the Future 2 (June 1952) *S.P.M.*
JUMPIN' JUPITER
Weird Tales of the Future 2 (Juue 1952) thru 5 (Jan 1953) *S.P.M.*
THE BRAIN BATS OF VENUS
Mr. Mystery 7 (Sep 1952) *Aragon.*
THE MONSTER ON MARS and **NIGHTMARE WORLD**
Weird Tales of the Future 3 (Sep 1952) *S.P.M.*
ONE OF OUR GRAVEYARDS IS MISSING
Jouruey into Unknown Worlds 14 (Dec 1952) *Marvel*
ROBOT WOMAN
Weird Mysteries 2 (Dec 1952) *Gilmor*
THE MAN FROM THE MOON
Weird Tales of the Future 5 (Feb 1953) *S.P.M.*
THEY CRAWL BY NIGHT
Jouruey into Unkuown Worlds 15 (Feb 1953) *Marvel*
THE MAN WHO NEVER SMILED
Weird Mysteries 4 (April 1953)

Timely's publisher, wanted to change all his mags over to gal stuff. TESSIE, HEDY, NELLIE THE NURSE, and so on. The change didn't affect me an awful lot until a few months later. First, my Powerhouse Pepper strips were cut down to four pages each. And, in some issues of JOKER, Powerhouse was omitted entirely. I'd heard that Powerhouse fans wrote to Stan Lee and put in a big kick. It was a matter of life or death with Powerhouse. Perhaps also to me. He was a good source of revenue that I couldn't afford to go without. Furthermore, he was my favorite creation, and I really felt bad at the prospect of losing him, even though I could put out other strips to make up for the loss financially. I would have rather done Powerhouse at reduced rates than do other strips for higher rates. But, eventually, Powerhouse not only came back stronger and longer, but POWERHOUSE PEPPER COMICS was revived. The second issue was on the stands around January of 1948. The first issue had come out in 1943. I had to thank the loyal Powerhouse fans for writing in to Martin Goodman and Stan Lee congratulating them for putting out a very fine and humorous book — regardless of how lousy the fans thought it might be. My longest cartoon strip happens to be a Powerhouse —-sixteen pages. Around 1947 I didn't have too many new strips in the works. I had three or four outlined, but was too busy at the time to do a great deal with them. Moreover, the paper shortage was so serious then that it was the worst of times to start anything new. Most all publishers had tossed stuff out, and had cut down on buying. It was really the worst it'd been up to that time. That same year, COMIC COMICS and IBIS were out. Every publisher was tearing his hair. Each expected the other to go up to fifteen cents per book, but no one was willing to pioneer the lead. No publisher trusted another. The result was bringing all books down to close to 32 pages, with artists and writers roaming New York in search of work. It was the worst condition for comics in years — or since they'd started. Besides the fact that paper was scarce, it had almost doubled in price since the end of the war. By early 1948 I was drawing for only two publishers, Timely and Fawcett. Otherwise, I was doing stuff for two ad agencies, one in Portland, the other in Hollywood. Stuff for these agencies, caricatures, appeared in several national radio trade magazines, and in about eighty newspapers in the southwest. I also did caricatures for Universal-International Studios in Hollywood, and for Samuel Goldwyn Productions. This kept me running up and down between here and Hollywood and made me forego my annual trip to New York that year. I was disappointed, but there was too much to do for the studios. The stuff for the movies appeared in newspapers all over the country, wherever various movies were advertised.





VOLL: *Most of your caricature assignments came from the work you did for LIFE magazine and the Lena the Hyena contest. What's the story behind that?*

WOLVERTON: In 1946 United Features launched a newspaper promo-tion plan in the form of a contest in which the readers of LI'L ABNER were invited to submit drawings of Lower Slobbovia's ugly woman, Lena the Hyena.

According to reports later, it turned out to be a huge success, what with local prizes also having been awarded by newspapers carrying the strip. Just previous to this I had submitted caricatures to LIFE. I was told that they were being considered for a spread. Instead, LIFE later used pictures of Lena, using most of the space on my winning version, which was by far the tamest of my seven entries. The final choices were

Gilmor

SWAMP MONSTER
Weird Mysteries 5 (June 1953) *Gilmor*

Mad 10
(April 1954) One drawing, the last panel of **FACE UPON THE FLOOR** (Jack Davis).The same drawing was used in Panic 2 (Apr-May 1954) THE LADY OR THE TIGER (Will Elder) and Panic 3 (June-July 1954) LI'L ME-VIN (Will Elder) *E.C.*.

COVER Mad 11
(May 1954) *E.C.*

Panic 4
(Aug-Sep 1954) COVER, reprinting cover art of Mad 11 *E.C.*

MEET MISS POTGOLD
Mad 17 (Nov 1954) *E.C.*

DINING ETIQUETTE QUIZ
Mad 29 (Oct 1956) *E.C.*

WHAT THEY'RE SAYING AROUND THE SOLAR SYSTEM
Mad 31 (Feb 1957) *E.C.*

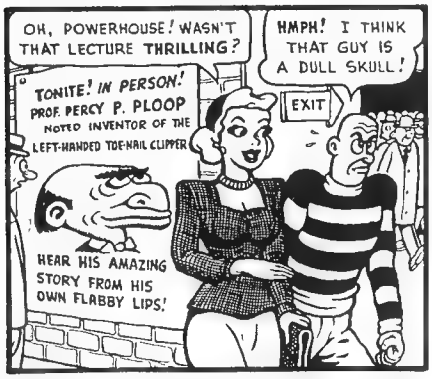
MAD HATS
Mad 36 (Dec 1957) *E.C.*

INSIDE STORY
Mad 40 (July 1958) *E.C.*

WHEELERS AND DEALERS
Mad 82 (Oct 1963) *E.C.*

SPORTS CARS WE'D LIKE TO SEE
Mad 137 (Sep 1970) *E.C.* ■

POWERHOUSE PEPPER
RUN! IT'S SOMETHING FROM ANOTHER WORLD!
UGH! WHAT A GHASTLY, UGLY, INHUMAN MONSTER!
HEY! WHERE CAN I GET A SPACESHIP BACK TO WALLA WALLA?
IN "THE FACE FROM SPACE"
MOON DUNE
MOON GOON
FULTON FISH MARKET— 142,000,000 MILES
by BASIL WEIRDWITT WOLVERTON


OH, POWERHOUSE! WASN'T THAT LECTURE THRILLING?
HMPH! I THINK THAT GUY IS A DULL SKULL!
EXIT
TONITE! IN PERSON! PROF. PERCY P. PLOOP NOTED INVENTOR OF THE LEFT-HANDED TOE-NAIL CLIPPER
HEAR HIS AMAZING STORY FROM HIS OWN FLABBY LIPS!

made by Salvador Dali, Boris Karloff and Frank Sinatra

After that, articles concerning me stated in effect that because of the Lena contest a cartoon career had suddenly came into existence for me. This was news to me. I'd been drawing comics for national magazines for nine years, and had been a professional cartoonist for twice that long. LIFE later published two spreads of my work, for a total of five pages. The $525 awarded was a relatively small amount for a contest of such magnitude.

But for the next year or two, after LIFE publicized the event with its cover shot of Lena, there was much caricature work to be done. Among the buyers was a national radio network, the movie studios and several advertising agencies. At long last I was able to afford an eraser for each hand and a real drawing board of my own. This was a happy event for my wife, who resented my working on her ironing board — especially when she was ironing.

In the Lena contest, I didn't win first prize in the Portland area. I won second, for twenty-five dollars. But I was awfully busy trying to answer fan mail from the Lena thing nationally. In the end, I'm afraid I wasn't that much ahead, considering the fact that it required days and days to answer mail.

But material things aren't all that count, and I was happy to have received so many communications from well-wishing people. I answered every one personally, even though it took me about six months, as I recall. About my caricatures in LIFE.

By referring to me as "An adherent of the spaghetti and meatball school of design," the editors meant that the stuff looks just like that. The name stuck. In fact, it was somewhat exaggerated, and the agencies I later worked for referred to me in their national ads as "The creator of the spaghetti and meatball school of art." At least it was better than being referred to as the father of Lena the Hyena.

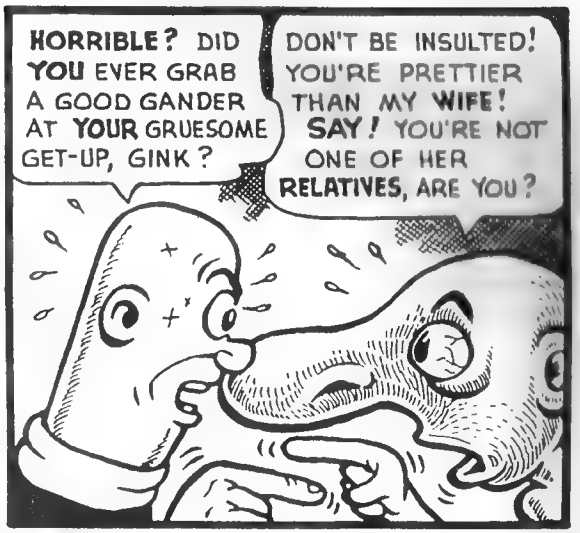
VOLL: *Probably the widest-seen caricature you've done is that of John L. Lewis, which appeared in LIFE in 1947 as a double-page spread, along with smaller ones of Truman, Dewey and Stalin. Were these all done from photographs, memory, or just how did you go about creating them?*

WOLVERTON: When making a caricature I get all the material possible, even to taking or getting 16mm movie close-ups and running them over and over. Of course that can't apply to people I can't get to, but there are generally plenty of photos available for celebrities.

Caricatures came hard for me. The Hancock Gasoline campaign of 1947 was also one of several opportunities that developed from the Lena contest. I'm told that the caricatures I did for them appeared on billboards in some parts of the country, but I never saw them in this area. Incidentally, in the event you don't know where Vancouver is — it was one of Henry Kaiser's shipyard towns — it's just north across the Columbia River from Portland, Oregon. In case you don't know where Portland is, it's just south across the Columbia River from Vancouver, Washington. The river is between the two cities to keep the two chamber of commerce groups from fighting all the time.

VOLL: *Have you always been a freelancer, working this far from the main publishing centers?*

WOLVERTON: I was strictly a freelance cartoonist. I have had contracts for several features, but the approach to them was on a freelance basis and I never had to move permanently from Vancouver. Contracts that tie up cartoonists so that they can't sell except to one publisher naturally push them out of the freelance category, which is not good unless one is bound to make a success in just one feature. My rating in that respect could


HORRIBLE? DID YOU EVER GRAB A GOOD GANDER AT YOUR GRUESOME GET-UP, GINK?
DON'T BE INSULTED! YOU'RE PRETTIER THAN MY WIFE! SAY! YOU'RE NOT ONE OF HER RELATIVES, ARE YOU?

have changed at any time — though it didn't — but it really didn't make a lot of difference except in newspaper syndicate contracts.

I did just one cover in the early '40s, TARGET #7, 1940. People who lived as far as I did from the publishers usually didn't get to draw covers. No one else lived as far away as I did. Publishers liked to have artists right under their thumbs at all times. That had its advantages for the artists, but I would rather have foregone those things and have more freedom otherwise.

VOLL: *As a successful freelancer, what kind of work schedule did you have?*

WOLVERTON: Drawing one page a day was about right for me. I could make two under pressure, but it wasn't worth it. I put in a lot of detail. Some artists who slop their stuff out and draw only a few lines to a panel can get out four pages a day.

Of course, if they ran out of work in a few days, there wasn't a lot of point in that except that it gave them an opportunity to wash the ink out of their hair. On newspaper strips, a strip a day was a cinch, for the drawing only. A lot of thought went into the drawings, though, and that took time. Inasmuch as I wrote and drew my stuff, my slow speed can't exactly be compared to artists' efforts in which no writing is involved on their parts.

I did, and still do, everything myself. I used to think that when I started to slip downhill I'd call on someone to help. But I never did. There's nothing like doing a thing yourself if you want it done right, no matter how badly you may do it.

For fine lines I used a Gillotte Rigid Extra Fine 1068. Then sometimes a Gillotte 303, which has more spread. For thick lines I used to use a medium Speedball, but later I used that for lettering only, and bore down on my fine pen to make thick lines. It requires a bit of practice.

Most sensible cartoonists use brushes, and go faster. With me, though, it's like learning to type. I know I could type faster if I would learn the right way, but I didn't want to take the time to learn. So I'd bat the stuff out fairly fast with two fingers, something that stuck with me since reportorial days in 1928 and '29.

Accordingly, I hated to start learning how to work faster with a brush. Cartoon coloring I always left up to the publishers. Once in a while I'd suggest things, however, by a small note in blue pencil on the margin. The suggestions were always taken. As for the publishers informing the printers, they'd generally mark the color in blue pencil on the important objects, and the printers did the rest. Often, though, as you may have noticed, somebody wasn't very consistent.

GSM : *Do you ever use a morgue?*

WOLVERTON: Some of my readers not only think I should have one, but also that I should be in it. When I did the more serious type of strips, my morgue consisted of several years worth of LIFE magazine. I marked page numbers on the outside for certain things, and also had typed lists of what mags to refer to. Otherwise, I didn't have files full of photos, or the like.

VOLL: *What steps do you take in producing a drawing? Are you often (or ever) surprised at your finished works?*

WOLVERTON: I sketch it out in pencil, use light pen lines, erase the pencil marks and ink in. I'm pleasantly surprised if it turns out what I consider well, not too surprised if it turns out a lot less than the preliminary imagination picture. If the positions of the characters are unusual I sometimes draw them in very rough style in pencil and then elaborate on that rough rough with a less rough rough. Of course everything is sketched out lightly in pencil, but I never follow the pencil lines, so sometimes I wonder why I bother.

VOLL: *Some people are not impressed by your art. Jules Feiffer, for instance.*

WOLVERTON: We have something in common, because sometimes I don't like it either. Maybe we should get together sometime and run me down. Happily, for every Feiffer there are at least several who think otherwise. A newspaper panel cartoonist once told me, "You make all those little lines to cover up your lack of ability."

I was dazed. I had always hoped that viewers would regard it as shading, and didn't think that even another cartoonist would get wise to the awful truth. People enjoy my work or they dislike it. There doesn't seem to be much middle ground. There used to be plenty of letters from protective parents who stoutly stated that they would never expose their children to such nightmare-producing pictures. Parents with neurotic kids over whom the same parents became neurotic because they thought their kids were neurotic weren't so critical of goofy stuff.

But I've had what appeared to be normal adults tell me to my face that they wouldn't allow their

TRI-STATE MULT

PRESENTS: THE PREMIER COMIC BO

— SEPT. 12 AND 13 —

N.Y.C.
Ramada Hotel
7th Ave. and
33 St

This show will be dedicat
William M. Gianes: the man th
Even though Bill may not be
through the often imitated, bu
For 40 years of laug

— SEPT. 12 AND 13 —

SPECIAL EVENTS

THE MAD SLIDE SHOW - Two shows, one on Saturday, one on Sunday. This is one of a kind show. Don't miss it!! Satisfaction Guaranteed!

THE ALFRED E. NEUMAN LOOK ALIKE CONTEST ON SUNDAY *(make-up allowed)*

$500.00 First Prize - All entrants (20) are admitted no charge. All runner ups will receive a subscription to MAD Magazine or a free referral to the nearest plastic surgeon. All entrants please call for registration form.

THE BEST DRESSED SUPERHERO OR COMIC PERSONALITY CONTEST On Saturday. $500.00 First Prize - Comic Strip Characters allowed. Male or female. All entrants admitted free (30). All runner-ups will receive free passes to the next show. Entrants please call for reservation form.

COMIC BOOK RAFFLE - CONTINUOUS $10,000 Retail and collectors values in comic books to be given away during the show, both days (approximate $5000.00 per day).
— A Convention First. —

Just Some of the Comic Book Artists that will be attending. More to be announced.

Delfin Barral	Nat Gertler	Michael Luck	Juan Ortiz	Howard Simpson
John T. Bergerud	Darrel Goza	Patrick Lugo	Dan Peters	John Stinsman
Peter Bianca	Erica Helene	Richard MacDougall	Justin Pollack	Greg Theakston
Noah Butkys	David Hillman	Art Marbury	Howard Porter	Tammy Vanatta
Ben Cayford	Mark Hyman	Ed Menje	Jordan Raskin	Kevin Vetrone
Frank Espanoza	Joe James	Vince Mielcarela	Derek Rich	Mercy Van Vlack
Dwayne J. Ferguson	Barry Kraus	Richard Mills	Earnest Richburg	Brian Waters
T.C. Ford	Ray Lago	Steven Montano	Steven Roman	Jim Whitting
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MAD — SEPT. 12 AND 13 —

ed to the memory of the late
at stood up while others bowed.
with us, his essence lives on,
never equalled MAD Magazine.
, we all say thanks!

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33 St

— SEPT. 12 AND 13 —

SPECIAL GUEST STAR

• ADAM WEST •

of Batman T.V. fame will attend the show both days to meet fans and sign autographs.

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DOUG MURRY (The Nam) - will be the emcee for the show!!

MAD

The writers and artists will be attending!!

Archie

The publisher, writers and artists will be attending.

Other publishers that will be attending the show (More to be announced):

Fantaco, WonderWorld Studios, Broken Arrow, Fate Comics, Africa World Press, Pigeon Press, Obsidian, Double Edge Publishers.

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offspring to as much as glance at the horrible looking faces I draw. Too bad. Frankly, I enjoy a good nightmare once in a while, and I think others could learn to like them as well. But the great majority of letters contained more friendly remarks. I'm further encouraged by the awareness that the indignant ones whomped up more adrenaline to get them steamed up to a writing pitch. If the friendly readers and viewers got as excited, the unfriendly ones would always be snowed under.

GSM : *Were you given a free hand in submitting your material? Or were you often asked to conform to certain editorial requirements?*

WOLVERTON: There were hardly any restrictions to what I made for comic books. The only one that mattered had to do with SPACEHAWK.

GSM : *Which editors were easiest to deal with?*

WOLVERTON: The editors at Fawcett were friendliest. I didn't have to be reminded that they expected good quality. Stan Lee at Timely was very easy to work for. He didn't bother me with needless instructions and criticism, although most of my work for comics went through him. There were no arguments or differences of opinion with anyone by mail or whenever I went to New York.

GSM : *Who are your favorite comic book artists?*

WOLVERTON: Believe it or not, I don't have any.

GSM : *Any favorites among newspaper strips?*

WOLVERTON: OLD DOC YAK by Sidney Smith, who later drew THE GUMPS. OLD DOC YAK and HUNGRY HALLIE were my two favorite comic-strips when I was very young. No one I've contacted remembers Hungry Hallie, who flew around in a cigar-shaped airplane looking for food from other airplanes. That was imagination back in the years before World War II.

I used to like POPEYE, too, before the originator died, and when the strip was humorous. Among the adventure strips, I think BUZZ SAWYER and TERRY AND THE PIRATES were tops in their field. Today, I still admire the work of Roy Crane. And Walt Kelly, Al Capp, Johnny Hart, Ed Dodd, and PRINCE VALIANT. It's good to have such a variety of styles. It's like different kinds of music. There was a time when most of the comic book material began to look the same. It was discouraging. I could never have fitted in with that. As an untrained artist, it was beyond me.

GSM : *Was E. C. Segar an influence in your work?*

WOLVERTON: There was only admiration for his imagination.

GSM : *What gave you the idea for rhyming dialogue that's become a trademark of your work?*

WOLVERTON: It naturally developed because of my trying to dress up dialogue for my stuff.

GSM : *Would you say that the cinema was an influence on your work?*

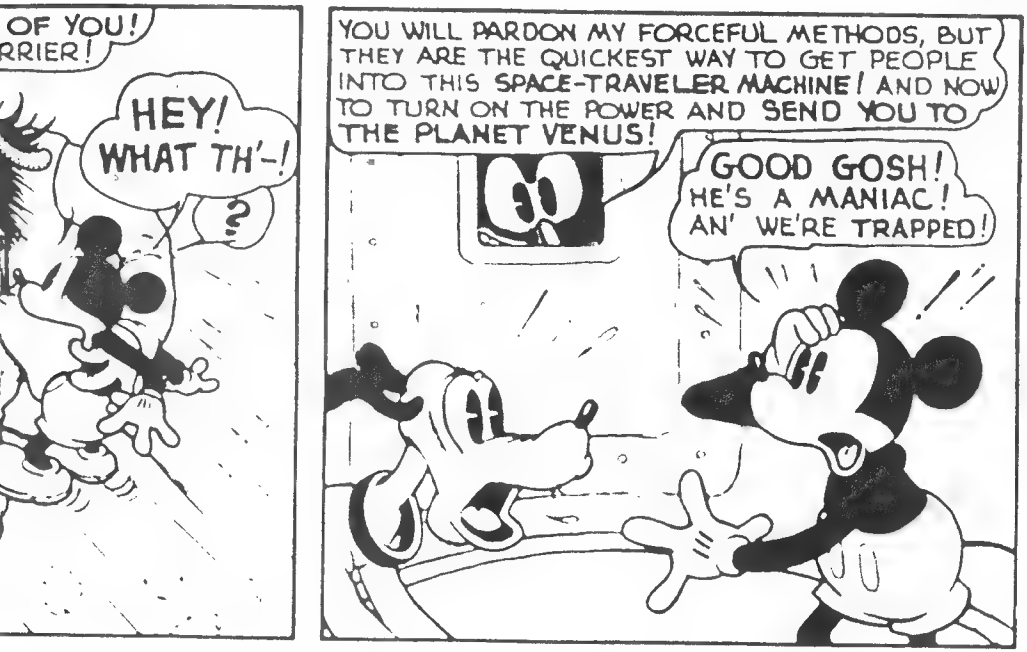
WOLVERTON: Yes. I liked close-ups and details in movies. Also, the kind of exaggeration in things like the eating scenes by Chaplin, the wild facial expressions of Charlie Chase and eye-boogling of Harry Langdon.

VOLL: *Harvey Kurtzman once distinguished between satirical humor and what he called "dumb humor." He said that satire is the more thoughtful humor, and that dumb humor is "the humor that titillates the senses and plays around with clever juxtaposition and usage of words." By these definitions, would you say that your work in humor falls into the former or latter category? Have you done much of what you could call pure satire?*

WOLVERTON: Probably a lot of my work was pure satire, but probably too much of it was what Kurtzman calls dumb humor. It also depends on the reader. Not everyone is a Kurtzman.

VOLL: *Which do you prefer doing — cartooning, or more realistic art?*

WOLVERTON: Cartooning. In cartoons one can go wild and people don't criticize because there are no definite limits shapewise to what one is drawing.


OF YOU!
RRIER!
HEY!
WHAT TH'-!
?
YOU WILL PARDON MY FORCEFUL METHODS, BUT THEY ARE THE QUICKEST WAY TO GET PEOPLE INTO THIS SPACE-TRAVELER MACHINE! AND NOW TO TURN ON THE POWER AND SEND YOU TO THE PLANET VENUS!
GOOD GOSH! HE'S A MANIAC! AN' WE'RE TRAPPED!

VOLL: *Is that why you didn't do any crime stories in the middle and late forties when they were so popular? Any particular reason for staying away from it?*

WOLVERTON: I didn't do any cops-and-robbers crime stories because they just weren't up my alley. No fantasy. No humor. Also, it's my belief that realistic violence and sensationalism in comics is too near something the kids can emulate. They wouldn't be inclined to copy violence depicted in stories with completely unrealistic settings.

GSM : *Some critics say you're not able to draw sexy-looking women, or even moderately good-looking ones. How do you feel about this?*

WOLVERTON: Those some critics are probably right. My kind of distortion doesn't do much for the female figure. My men aren't very sexy, either. I don't think that specializing in that direction would help make my cartoons funnier.

GSM : *Which do you feel is more important to a comic book story — art or writing?*

WOLVERTON: Writing. If it's a poor story, why waste pictures on it On the other hand, what a shame to spoil a good story with lousy illustrations.

GSM : *You've recommended WRITER'S DIGEST and the annual WRITER'S YEARBOOK to aspiring cartoonists, and, too, Montgomery Ward's catalogs as good starting points. Why?*

WOLVERTON: I recommended those magazines for markets, but some remiss reporter included the catalog. The catalog was mentioned as a fine morgue for models of just about everything.

GSM :*What about your radio shows?*

WOLVERTON: Here was another case of doing something on the side because of liking it. I wrote my own scripts, did my own sound effects and several ridiculous voices. Not wishing to blurt out anything more absurd than the written lines, I stuck closely to scripts. Besides, it was often necessary to keep my eyes averted to ignore the fellows in the control room when they bobbed about like baboons to try and make me crack up into laughter. I didn't make mailbags of money for any station, but the mail was on the happy side. No one

Basil...Basil...Basil...

Selected Remarks about Mr. Wolverton

HARVEY KURTZMAN: "For me, Wolverton always had an integrity of style and effort. Though never aesthetic, his style was always consistent, always pure Wolverton. He never borrowed, never hacked and he never short-changed his public. And this is a good deal of the reason why he is what few of his contemporaries can claim. Wolverton is an original."

GINGER ROGERS: "Thank you for the most unusual caricature of me which you sent. It is intriguing. I cannot honestly say I think it is flattering — but caricatures rarely are! Thank you for your kind thoughts of me and my work."

JACK BENNY: "Thanks very much for the caricature. I thought it was swell. In fact, it is the best one I have ever seen of me."

GAHAN WILSON: "Of course I think Basil Wolverton's work is magnificent. What macabre cartoonist wouldn't? And of course he has been an influence. No small child exposed to his drawings, and I was a small child exposed to his drawings, could ever be expected to walk in a straight line again. Or vote a party ticket. I think Wolverton's vision of the human physiognomy and the human back of the head is unique and absolutely ghastly. I am sure in day to day life Wolverton is not a lycanthrope but a kind and gentle fellow, just as Boris Karloff was reputed to be, but I want to be armed the first time I meet him."

JULES FEIFFER: "I don't like his work. I think it's ugly."

STAN LEE: "Basil is one of the most original, unpredictable talents in the field. His style is unique and virtually inimitable — and I've never-known anyone who didn't get a real kick out of Basil's far-out artwork."

JERRY DeFUCCIO: "Before it was announced that the Oscar prototype was to be named the 'Shazam,' it seemed most natural to me that it should rightfully be named the 'Basil.' Basil never had it easy in the comics. One of his initial disappointments was the dropping of his accepted MARCO OF MARS strip ('a pseudo-science feature') just at the time a rival syndicate launched BUCK ROGERS. MARCO was scrapped because it was considered unethical to run a newspaper strip that resembled another — In those days. Basil had two features in CIRCUS COMICS, published in 1938. After a few issues the magazine failed. In classic understatement and resignation, Basil opines: 'Perhaps the format was to blame. It was twelve panels to a page, a maddening rule even for a Lilliputian stamp designer.' For the next decade, Basil turned out some thirty - three different features appearing under more than fifty different comic book titles. Basil was at a distinct disadvantage, doing all his work on the western slope and mailing it east. Once, when he 'stumbled into New York,' he was shocked to learn that one or two publishers were paying him only the going rates for art. What should have been paid him for package jobs, stories and lettering, had been conveniently 'overlooked.' GRAPHIC STORY MAGAZINE has more than provided the base for the 'Basil' award. Someday, I'd like to donate the figurine."

BORIS KARLOFF

resented the daily caricature I sent to some listener I didn't know, based on his or her handwriting.

Before the fifties I was on a radio program as the winner of some kind of contest. An arrogant announcer succeeded so well in throwing me that I left without my prize.

And in 1947 the northwestern division of CBS radio carried a half hour show during which me and my so-called career was the subject, all dramatized, with comments by myself in person. The originating station was KOIN in Portland. I hadn't been on the air since several months before, so it was good to get back to a mike for a whole half hour again.

I'd had three seasons in radio several years back. It was fun, but one had to buck too many people who were willing to walk on your face for a step up. That was one advantage of cartooning, and doing it away from New York. Few legs were long enough to have reached me here.

VOLL: *What's the story behind BARFLIZE?*

WOLVERTON: BARFLIZE was something I did for a Portland publisher at his request. The basic idea was his. The characters were mine, but not the captions. It sold very well locally and would have made a fine profit nationally. Unhappily, the man in charge became a bit too excited at the prospects, and loused up a nationwide promotion plan by becoming too ambitious. Before realized it, he had sold all the booklets to a local book store. I ended up with one copy. The copyright wasn't mine, and there was nothing I could do to salvage what could have been a good thing. That shot my hopes for fenders for my bicycle.

VOLL: *Did you enjoy doing science fiction and horror comics in the early fifties?*

WOLVERTON: Yes, but there were very few of them.

VOLL: *What is your evaluation of that period in comics, 1950 to 1954, and the formation of the Comics Code?*

WOLVERTON: After 1951 or '52 I was mostly out of touch. Any evaluation of mine of that period would therefore be rather meaningless. I doubt that the formation of the CMAA was justified. However, I was heartened when the local CMAA movement was started — Contracted Middles for Abdominal Artists.

VOLL: *Why did you leave the comic book field?*

WOLVERTON: Rates were starting to drop for comic book material in the early fifties. Perhaps this was partly due to censorship. Even POWERHOUSE PEPPER was ruled as too violent for reading. I made the last episode about 1952. No changes in it were required of me. At about this same time, somebody in New York tried to talk me into joining a very small group of artists and writers who would be their own publishers. Among them was Mickey Spillane. I declined. I heard later that it didn't work out.

Nevertheless, I unwisely joined another group for the same purpose. For a year I batted out comic book pages. Five new titles of ours went on the stands for several months, including WEIRD TALES OF THE FUTURE. They simply added to the already glutted market. The comic book industry was starting to topple for too many publishers. I regretted having to leave comics, but there was beginning to be a realization that there was something better and more worthwhile closer to home.

VOLL: *Do you still read science fiction?*

WOLVERTON: No, but I should like to. It's necessary to keep both my brain cells headed in other directions.

VOLL: *Is there any particular comics format idea you've wanted to do, but never had the chance?*

WOLVERTON: Around 1951 I kept thinking about trying a strip or comic book feature about little creatures on another planet. Something in a simpler style, somewhat like BC. for various reasons I didn't follow through. Later, I thought about books for youngsters, based on the imaginative stories about odd characters from other planets I had told my son about when he was a small boy. Then other things came up to do, but I never until the last few years quite abandoned the intention of starting.

VOLL: *You were a reader of MAD from the very beginning in late 1952. Off and on since then both the comic book under Harvey Kurtzman and the magazine under Al*

Feldstein have contained some really wild features by you. Do you expect to have any more work in MAD in the near future?

WOLVERTON: Having material published in MAD has always been like getting a shot in the liver, but getting around to doing the material has been difficult since an uncle came to live with us, who sleeps on my drawing board. About every fifty years the editors of MAD use something of mine. That's how long is required to save up enough of those leftover tiny lines to do a three-page feature. That makes Harvey Kurtzman, Jerry DeFuccio and Al Feldstein about one thousand years old. The September 1970 issue of MAD published something of mine called "Sports Cars We'd Like to See." Any spare ink lines left over will be sent free to BETTER HOMES AND GARDENS magazine.

VOLL: *Which format did you feel most comfortable working with, comic book pages or newspaper dailies ?*

WOLVERTON: I felt more comfortable with comic book pages because of greater experience with them. I dislike repetition in drawing, and daily strips have to overlap somewhat. It requires a lot of time to tell a story by newspaper cartoons, but perhaps readers like the suspense. I prefer to do a story so that it can be read at one sitting. Or should a comic book reader ever relax enough to sit? According to Dr. Wertham, the reader should always be alert and arrest attempts at that because of his deliberately deleterious delinquency.

I received some satisfaction from the combination of Wertham's letter and Richard Kyle's column in GRAPHIC STORY MAGAZINE #11. Being a Wertham admirer is the reason I sold my comic book collection a couple of years ago. I wanted to be undelinquent desperately, and there was no other way.

VOLL: *Do you wish now that you'd gotten a strip syndicated, and were still producing it, or are you happy that things turned out as they did?*

WOLVERTON: Fifteen or twenty years ago I would have been quite discouraged if I could have foreseen matters turning out as they did regarding syndication. But now I realize I have a certain freedom I wouldn't have had if tied to a daily comic strip. What's more important to me, I feel that the kind of work I've been doing in recent years is of greater value to others.

VOLL: *In late 1958 you began the massive project of "paraphrasing" the Bible for Ambassador Press in Pasadena.*

WOLVERTON: Paraphrasing isn't exactly what's being done. There is a definite story thread in the Bible, though to some readers it appears frayed and broken. I try to tie it solidly together, at the same time making events easier to understand, especially by youngsters. This is more difficult to do than humor. It requires research and study. It takes about two weeks to do the research and writing for each monthly installment. It's never a matter of simply rewording what some other Bible story author has written.

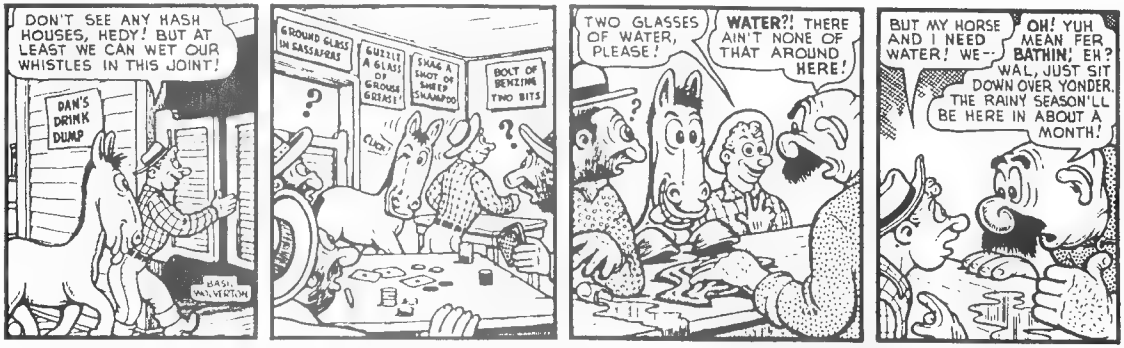
Often I am amazed at what so many other writers have omitted or strayed from. Of course a certain amount of imagination has to be employed to bridge the gaps and make for smooth continuity. The illustrations are not easy for me because of the struggle to prevent them from appearing too cartoony. This extra effort is well worthwhile, even if measured only by the letters of thanks that come in from many places around the world.

VOLL: *What do you feel to be your best work for Ambassador Press?*

WOLVERTON: My illustrations for THE STORY OF MAN — then called THE BIBLE STORY — done about ten years ago. I could see better then because of the hot Ovaltine fumes that cleared my eyes. Now all they do for me is fog up my glasses. This means doing what I've been putting off —switching to cold Postum.

VOLL: *How much artistic license did you take with the conception of the scenes depicting atomic annihilation? Is the interpretation wholly your own?*

HERCULES HARDY


DON'T SEE ANY HASH HOUSES, HEDY! BUT AT LEAST WE CAN WET OUR WHISTLES IN THIS JOINT!
DAN'S DRINK DUMP
BASIL WOLVERTON
GROUND GLASS IN SASSAFRAS
GUZZLE A GLASS OF GROUSE GREASE!
SWAB A SHOT OF SHEEP SHAMPOO
BOLT OF BENZINE TWO BITS
TWO GLASSES OF WATER, PLEASE!
WATER?! THERE AIN'T NONE OF THAT AROUND HERE!
BUT MY HORSE AND I NEED WATER! WE--
OH! YUH MEAN FER BATHIN', EH? WAL, JUST SIT DOWN OVER YONDER. THE RAINY SEASON'LL BE HERE IN ABOUT A MONTH!

WOLVERTON: The drawings having to do with the future were made to illustrate certain prophesies in the Book of Revelation. They're not based on my interpretations nor on those of anyone else, inasmuch as the Bible interprets itself to those who carefully look into it without prejudice. Naturally, my imagination was involved. My approach would be the same today if I were to do them over, though I would try to improve the layouts.

VOLL: *This issue's cover illustration* (Graphic Story Magazine #14) *has a figure that seems to be drawn in a "fetus position," even to the shape of the head. Was this intentional?*

WOLVERTON: I never thought of it that way. Sig Freud would probably go raving mad over my stuff. Jerry DeFuccio of MAD once told me that some psychiatrist or editor or some character said to him my material wasn't really fit to publish because it was rife with sex suggestions and symbols. This both disgusted and amused me because I have always been — particularly in the past — on the naive side.

That isn't the right word, of course, but it's basic. I've always had a lot of things to think

about and plan for without scheming up fiendishly subtle figures and designs to trap the minds of others, especially youngsters. I don't mean that I resent your thinking that something I drew looked purposely like a fetus. I know I draw things that look like all kinds of organs and glands. It's like the monkey, which, if he pounded away at a typewriter for a million years, might accidentally type out the "Star Spangled Banner" lyrics.

VOLL: *The work you've done on the possible effects of atomic war is some of the most grotesque art ever produced. Yet there's a touch of humor in even your grisliest creations. Is your work always a blend of both?*

WOLVERTON: Only sometimes. Occasionally work simple humor into the text of THE STORY OF MAN. It's generally something to make the villains appear ridiculous. Humor in the illustrations is less frequent and less obvious — like a battle scene in which some invader is about to catch a spearhead in some delicate area.

VOLL: *What do you think of the underground comic artists of today, some of whom have been influenced by your style? How do you account for your popularity among many underground cartoonists?*

WOLVERTON: I'm flattered, naturally, but I can't account for it. I wasn't aware of any popularity. From what little I've only recently learned of the underground comics, one shouldn't form an opinion of what one hasn't seen, but if their material is right I don't see why they must be termed "underground." I doubt if it can be fairly compared to the comic book field of early days because freedom back then was within fairly reasonable bounds. Today's freedom, as in other forms of entertainment, extends toward a sickness many people don't recognize.

VOLL: *Is that your evaluation of today's comic art field in general, too?*

WOLVERTON: I don't feel qualified to comment at length because of being so far on the outside. I wish that the comic art field could be more educational in an entertaining way. I mean, a few more features like MARK TRAIL, but on other subjects. But then the comic books, especially, possibly would lose their punch for many readers, even if only ten percent of the features were informative.

VOLL: *What do you think is the future of the comic art field?*

THE EYE OF DOOM
VENUS: THE MORNING STAR, ANCIENT SYMBOL OF LOVE AND KINDNESS! BUT WHAT OF VENUS TODAY? WHAT WILL THE FIRST EARTHMEN TO LAND ON THAT WORLD FIND? FRIENDS? OR DEADLY FOES?
BASIL WOLVERTON
WHAT KIND HAPPENED TO SCOTT GILPIN AND LON ULLRICH, THE TWO MEN WHO TWO MONTHS PREVIOUSLY HAD TRACED OFF FOR VENUS IN THEIR EXPERIMENTAL SPACESHIP? IT WAS A MYSTERY, FOR AT THAT TIME NO ONE HAD ATTEMPTED TO TRAVEL BEYOND THE MOON!
MY THOUGHTS KEPT STRAYING TO THE POSSIBLE FATE OF THE EARTHMEN AS I SAT ALONE IN THE WEATHER STATION OUTPOST, AND GAZED INTO THE DARKENING SKY. SUDDENLY I NOTICED A PECULIAR FLASH OF LIGHT AGAINST THE STARS!
IT MUST BE SOME KIND OF SHIP! AND IT'S COMING CLOSER!

WOLVERTON: Fairly healthy for a limited time as long as publishers stay off any trend toward questionable material. You can stop raising your eyebrows any time. I realize I sound like a square.

VOLL: *What do you feel is the best work you've ever done?*

WOLVERTON: My best work technique-wise has been in caricatures. Best satire, in MAD. Best comic book humor, in Martin Goodman's publications. The best serious illustrations have been for Ambassador Press.

VOLL: *Of your comic book work, what are your favorites?*

WOLVERTON: Spacehawk. Powerhouse Pepper. "Eye of Doom" for Goodman, among the science fiction and fantasy stuff. Right now specific titles escape me.

VOLL: *Least favorite?*

WOLVERTON: SPACEHAWK, as I was told to write and draw it by the publisher when he decided that it was unpatriotic to run around space while World War II was in progress.

VOLL: *What do you think you'll be best remembered for? What would you like to be best remembered for?*

WOLVERTON: Some people will remember me longest for the disreputable pants I wear around home. Giving them up is difficult because of sentimental value. There are still a few hairs left in them from my old horse at San Juan Hill. I never bothered with a saddle or blanket. Regarding comic books, I should like to be remembered for POWERHOUSE PEPPER. In the overall body of material published, I prefer to be best remembered for THE STORY OF MAN.

VOLL: *How many different magazines have you had work in over the years?*

WOLVERTON: About sixty national magazines, plus several house organs.

VOLL: *Any regrets?*

WOLVERTON: Plenty. I wish I had been more aware of comic book page rates during the early years. Two or three publishers took advantage of my living on the west coast. One editor suddenly became very generous when I showed up unexpectedly in New York. Retroactively so, in fact.

I wish I hadn't put that bottle of beer beside my bottle of drawing ink. For two months I ran around singing "Laughing on the Outside, Higgins on the Inside."

I regret not insuring the only cartoon package of mine ever lost in the mails. (I didn't insure the hundreds of others, either.) Later there was evidence that the package was received in New York. People got several pages of cartoons from me for nothing.

There were times when I wished that I could have been the Invisible Man, so that it would have been possible to sneak up and pliers pinch all the editors and advertisers who had published or republished my material without permission or payment. But who wants to be responsible for sore winners or losers? ■

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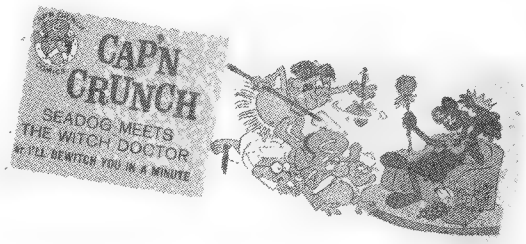

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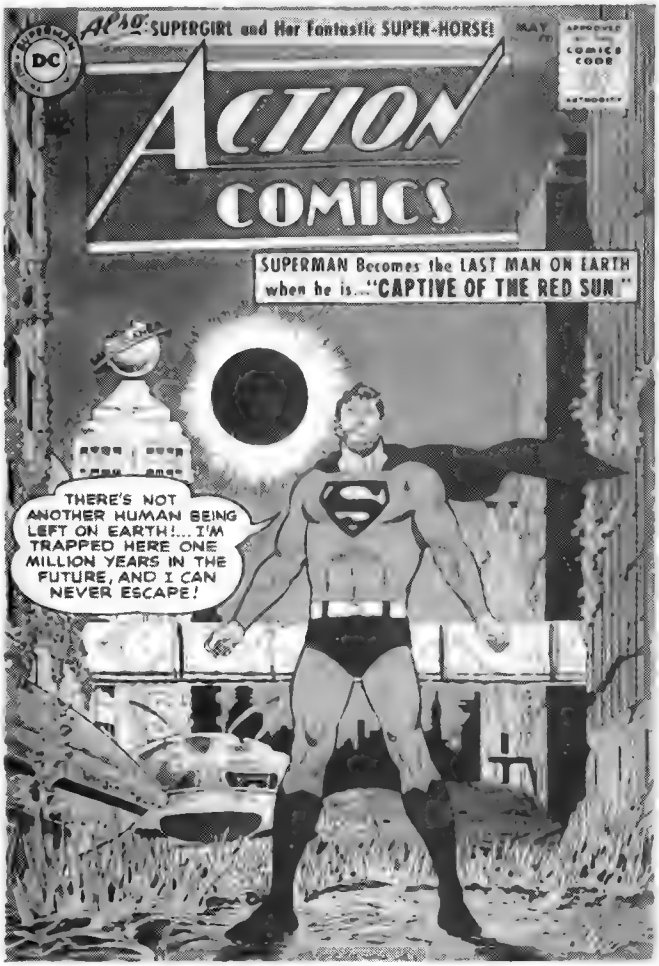
under the Red Sun

by GARY D. ROBINSON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SUPERMAN Becomes the LAST MAN ON EARTH when he is..."CAPTIVE OF THE RED SUN"
THERE'S NOT ANOTHER HUMAN BEING LEFT ON EARTH!... I'M TRAPPED HERE ONE MILLION YEARS IN THE FUTURE, AND I CAN NEVER ESCAPE!

The Byrne Superman era has begun. Hail and farewell to the character dominated by Mort Weisinger long after Mort left the scene. Mocked as silly and contrived, some of these stories nevertheless continue to glow with the essence of the feature: imagination and nobility. They are true classics, and the classics belong to us for all time.

Let's take the lead story in Action #300 (May, 1963). The cover is Curt Swan's work, showing a bearded, distraught Superman squinting in the glare of a red sun. Amidst the future desolation of Metropolis, he explains, "There's not another human being left on earth!...I'm trapped here one million years in the future, and I can never escape!" On the cover, the title is "Captive of the Red Sun," but on the splash it's "Superman Under the Red Sun." Take your pick. I'm partial to the latter myself.

Though uncredited in the book, Edmond Hamilton, in all probability, hatched this one. Noted for his fine science fiction tales, as well as the early Legion of Super Heroes stories, Hamilton turned in a story with real heart. The same pathos which marked such classics as "Superman's Return to Krypton" and "The Death of Superman" is here in "Red Sun" too.

Al Plastino, another in that great herd of underrated artists, turned in fine, distinctive work which increased the emotional impact. But on to the story!

The Superman Revenge Squad is at it again. Dressed in their tacky football uniforms, they plot to draw the Man of Steel into earth's far future and yet another inescapable trap. Superman predictably plunges into the time-stream after them. Along about one million A.D., he notices a queer, weak feeling just before he drops out of the sky like a big, blue brick. Soft sand (and, presumably, low altitude) keeps Superman from getting badly hurt, but now he's in a heck of a fix-stranded on a barren earth beneath a power-robbing red sun.

But he's determined to find a solution, so he hits the road, eventually coming upon the ruins of Metropolis. A handy electronic spittoon, which he places on his head, reveals how the earth began to dry up long ago. Choking

with emotion, the population of earth boarded great space liners and headed for the stars.

"But—if that's true," thinks Superman, "I'm all alone on this planet! I'm—I'M THE LAST MAN ON EARTH!" Plastino's close-up of Kal-El's face adds a touch of realism. We feel with him his dilemma, his loneliness.

But he isn't lonely for long. Superman discovers android memorials to himself in the form of his friends and enemies. One of the androids, Perry White, persuades Superman to let him go with him on a trek to the Fortress of Solitude: "Great Caesar's Ghost, don't be in such a hurry! I'm going with you! I'm all out of cigars—Maybe you can help me find some!" (But why not take Jimmy Olsen or Kara instead? Well, I've always suspected that Superman liked ol' dependable Perry best.) The paunchy android sets out with our hero on his great quest.

And you thought Otto Binder had all the imagination! Along the way, Superman and Perry encounter all sorts of weird phenomena, including a multi-colored tiger, inflatable, pop-eyed "balloon beasts," and a huge eagle with the power to discharge lightning bolts from its eyes. In another moving scene, Plastino shows us a true hero and tragic figure, partially silhouetted beneath the stars, thinking, "Somewhere among those stars, the human race goes on! But earth is dark, abandoned...How can I ever hope to reach the Fortress?"

Eventually, before "a grim landscape of dying earth," the dried-up ocean bed, Superman sends faithful Perry away. He must go on alone. Bearded and weary, the ex-Man of Steel staggers before the wind. He falls. Hope is lost. Unless...yes, the balloon beasts! Summoning his last strength, Superman grabs hold of one of the creatures, which, frightened, floats away with its red-caped passenger. For hours, man and beast hurtle northward before the gale.

Superman makes it to the Fortress, but just how will he scale the cliff face to the door? A perilous climb with a line made from threads of his Kryptonian cape follows. (How he got the strands loose without unraveling his cape, let alone how the material retained its Kryptonian toughness under a red sun, we don't worry about. After all, the poor guy needs a break!)

Once inside the Fortress, Superman reveals his true desire—to find the bottle city of Kandor. But he is greeted by a bare table and emptiness where Kandor should have been. The city is gone, enlarged somehow. Wandering hopelessly through the ancient sanctuary, like a communicant in an abandoned church, Superman notices a tiny Kandorian rocket. It's a long shot; he's got to find a couple other things. Like a particular chunk of red kryptonite (got 'er!), a sharp knife to shave and trim his nails with (which he does in a convenient, homey-looking bathroom), and...a shrinking ray!

Shrunk down and at the controls of the atomic-powered ship, Superman flies faster and faster, "steering it counter-clockwise" (!) and back to Metropolis, 1963. The Superman Revenge Squad (remember them?) has been forgotten. There are more important things to consider. The final panel shows Superman gazing out over the waterfront, reflecting on possible futures and the specter of loneliness.

Yeah, I know. What the heck did he use that red "K" for? Apparently, Hamilton meant for Superman to use the element to make himself small. But our hero is clearly shown using a ray for that purpose. Maybe the kryptonite had become non-radioactive after so many millennia. (Or maybe somebody—either Ed or Mort-zigged when he should have zagged.) Of course, we all know that such slips never get by today.

Despite the contrivances and the mistakes, "Superman Under the Red Sun" is a truly great story. It's an epic quest in shorthand, told in terms and pictures a ten-year-old can understand and a thirty-year-old can still appreciate. It's the story of a good and determined man who won't give up when the odds are against him. How does a guy who can move mountains and blow out suns like birthday candles react when he becomes powerless? Does he become a mourner at his own funeral? Or does he draw on resources within himself to get up and go on?

It is this nobility and courage that makes Superman super. It's what made all those ten-year-olds buy all those copies of the Weisinger-edited Superman books. It's what I hope and pray my hero keeps as he comes under another hand.

Action #300. If you don't have it, get it. If you do have it in your collection, dust it off soon and give it a fresh read. ■

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A high grade collector's perspective

Lambasts & Laudits for the newest fandom reference

Publication of the first comic book Grading Guide was a welcome event for the hobby of comic book collecting. From this collector's perspective, improvements in the standardization of grading in this field were (and still are) long overdue. Although grading is still an individual endeavor, a more comprehensive form of standardization of grading (supplementing the written information presented yearly in the Overstreet Price Guide) should minimize variability between graders and provide the hobby with increased stability in this important area. The Grading Guide represents the first step toward tackling the surprisingly difficult task of grading comics.

First, we will examine some of the significant positives about the Grading Guide.

The use of pictured examples, although a seemingly obvious detail, represents a major improvement in grading standardization. It is hard to believe, but, grading by the Overstreet Price guide standards (which has been the "gold standard" in comic book collecting for the past 20 years) has relied on a written description of approximately two pages covering all grades.

The color section of the new Grading Guide was particularly helpful (if not essential) to bring out some of the many nuances involved in grading. Indeed, it might be better in future editions to expand the color section, and apply a formal grade only to books shown in color (including an actual example of interior page whiteness of the specific book in question), and use black and white photos to show specific examples of defects only – such as printing errors, chips vs. chunks, store stamps, etc.

CBM Forum by Dr. Pat Kochanek

The glossary of terms was outstanding, and probably represented the most significant novel contribution of the Grading Guide to the field. There have been some other laudable attempts to standardize grading in a 100 point system –predating the publication of the Overstreet Grading Guide – such as the Pacific Comic Exchange grading system, but, the Overstreet Grading Guide has laid the groundwork for providing the formal terminology of comic book grading. The actual use of this terminology throughout the book with visual examples where appropriate is a major plus. This section should continue to be expanded and refined.

Overstreet and Carter should be commended for taking steps to begin to deal with the concept of importance or value of paper quality/paper whiteness. The OWL card is a great idea in concept. However, major refinements in the OWL card are necessary for the actual meaningful implementation of this key concept (see critique section below).

The section on "How to Describe Comic Book Condition" was excellent. The use of a more extensive description than the traditional grade certainly is appropriate, particularly when expensive books are advertised. This technique is beginning to catch on for high grade books advertised in CBM (see for example Craig Rader's ads in CBM 16 and 17).

We will now examine some of the shortcomings of the Grading Guide with suggestions for potential approaches for improvement.

An important shortcoming of the Grading Guide relates to its' (and the Price Guide's) rather nebulous approach to dealing with the complex issue of page whiteness and paper quality (freshness, suppleness). In the descriptions of NM and Mint (pgs. 68 and 34 respectively) it is stated that paper is supple and like new, and for the grade VF, browning is not acceptable. However, the NM-96 copy of *All Good Comics* has page quality as low as OWL 6. Based on the OWL card, this page quality equates to something dramatically less than like new. Why was a term as nebulous as "like new" used, rather than just state that, for NM or higher pages, the page whiteness must be at or above a specific OWL level? The Grading Guide does not specifically describe how to deal with a book with a cover displaying full ink reflectivity and perfect spine and corners (and no other interior defects) but browning paper.

This is a confusing solution to an already complex issue. Some decisions have to be made in this regard. Should a book be given two grades, one for cover and one for pages? (I hope not.) Or should a single grade be applied? Can a book achieve the grade of mint (or even fine for that matter) with brown (or even tanning) pages? What grade is it? What should be done to address the paper quality of the cover and the whiteness of the interior cover? (The whiteness of the interior cover is an often neglected but essential component of the overall condition.)

However the final grading system is modified, the net result of such a system should confirm the true scarcity of gold, pre-Silver, and even some early Silver Age books in true high grade (true VF or better). Differences between experienced collectors

and even experienced dealers are, in general, the greatest in this area. Clearly, much of what is sold as NM or even VF is not, in my opinion, VF (as graded by experienced collectors or utilizing a strict application of Grading Guide standards – "for NM or Mint paper is supple and LIKE NEW").

For example, at a recent grading session for an upcoming auction, the difference in grade assigned between the collectors (several collectors and one collector who recently became a dealer) and several dealers was most commonly one full grade. This difference was largely (albeit not completely) related to page whiteness. This is not to imply in any way that a true VF book is "bad" to those collectors who value condition. On the contrary, it is quite likely that a true VF book (with page quality commensurate to the grade VF) published in 1948 represents one of the finest surviving copies if accurately graded. The experienced collectors realize this. Without question, this is the most difficult issue in grading and will require much thought for future editions of the Grading Guide, as well as continued education of comic fandom.

In addition, before leaving the area of page whiteness, I found the OWL card to be excellent in concept but nearly useless in actual application. The shades of whiteness (brownness) on the card did not match up well with actual pages on books, taken from a wide range of sources. Unless a book has pages similar to an old cardboard box, it is between OWL 9 and 10. Indeed the card should be renamed the OBL card (Overstreet Brownness Level). Have others run into the same problem?

A second area for potential improvement of the initial Grading Guide relates to it's relationship with the Overstreet Price Guide. For example, the vast majority of books pictured in the NM or Mint sections were pedigree books which sell for multiples of guide – not NM 94 value (Pgs. 35, 37, 39, 43, 46, 50, 52, 59, 61, 69, 73, 79, 83, 87, 89, 95). The White Mountain collection book pictured in the color grading section (*Speed Carter Spaceman*) is graded as NM 90 (despite obvious minor technical flaws on the cover) because of the book's tremendous paper quality, page whiteness, and unsurpassed ink reflectivity typical of the White Mountain books.

Although I personally agree that this is a true NM-90 book, it means that the vast majority of gold, pre-Silver, and early Silver Age books offered for sale on the market as NM are not even close to NM. Virtually no other 1953 books that I have seen have comparable paper quality, ink reflectivity, and whiteness.

It is interesting that I am frequently told by dealers that the White Mountain, Mile High or other pedigree books are "Freaks." In actuality, they comprise the vast majority of the only true VF+, NM, and Mint Golden Age and pre-Silver Age books in existence!

I feel that The Overstreet Price Guide should bring prices in line with the Grades in the Grading Guide.

It is interesting that I am frequently told by dealers that the White Mountain, Mile High or other pedigree books are "Freaks." In actuality, they comprise the vast majority of the only true VF+, NM, and Mint Golden Age and pre-Silver Age books in existence! I think that the Grading Guide's use of these examples for their NM or better books is evidence that this is indeed the case. There just are fleetingly few true NM or Mint books from the Golden Age, pre-Silver, or early Silver Age that are not pedigree (although there certainly are some).

Even the Mint *Showcase* #4 on the cover is the Cosmic Aeroplane collection copy. The White Mountain book pictured (*Speed Carter Spaceman*) could easily be sold for **2.0 times** high book (NM-94) value (maybe more). Yet it was graded NM-90. Similarly, the NM-94 copy of *Batman* #1 (Pennsylvania Collection Copy) pictured in the color section of the Grading Guide would sell in milliseconds for the NM-94 Overstreet Price Guide value. Yet, based on the picture, it might be slightly overgraded at NM-94. This discrepancy between the value in the Price Guide and the grade in the Grading Guide could be minimized in part by lowering the grade accompanying the high book value in the Overstreet Price Guide from NM-94 to NM-90 or even more realistically VF 85. In addition, improved collector education and appreciation of accurate grading is needed.

The final area in the Grading Guide which merits a comment is the two chapter presentation of restoration by Susan Cicconi and Mark Wilson. Other than the clear factual information in the first part of Susan's article and the brief (but appropriate) comment by Susan about when not to restore (high grade books with minor flaws), the rest of the presentation was a one-sided treatise on the "splendor of restoration." In my opinion, this was clearly the low point of the Grading Guide. In the next edition of the Grading Guide, the pages in the restoration section should be browned and then bleached white, and the cover re-glossed by the authors of the restoration articles. Clearly, some balance is in order here. For example, some areas should be discussed like (1) the low percentage paid by dealers for restored books, and (2) the frequent lack of divulging that restoration has been performed.

Another important point is that the topic "how to deal with grading restored books" is not addressed by the authors of the Grading Guide. The "apparent grade" system which is being touted (not in the

Grading Guide) is truly a hoax. Calling a beautiful appearing "moderately" or "heavily" restored book VF or even NM (of which the cover is 20% totally different paper, and 10% of the colors are not original), should make no sense to collectors. Especially since, by the second or third time the book is sold, it will be a VF with "light" or "minimal" restoration.

For books with anything but very minor work, it makes more sense to RATE these books based on the **quality** of the restoration job, not with similar grading terminology as is used on unrestored books. Something like – a superb, excellent, average, or unprofessional restoration job would probably be more accurate than saying VF with major restoration. This should be the case in the absence of complete (or any) restoration documentation and the absence of a photograph of the pre-restored book. (In contrast to the above I must applaud Susan Cicconi's excellent system whereby she provides a list of everything she does, with the list intended to accompany the book in perpetuity).

I realize there are many who collect and enjoy lower grade books (and who are less sensitive about restoration than I) who may find my comments moot. In that regard it should be noted for the record that I have focused on the area of collecting which is of the most interest to me and which I feel needs to be addressed.

In conclusion, the Overstreet Grading Guide is an overdue book with much valuable information for the comic book collector. Future editions of the Overstreet Grading Guide and (its relative the Overstreet Price Guide) should continue to build and improve on this commendable first step. ■

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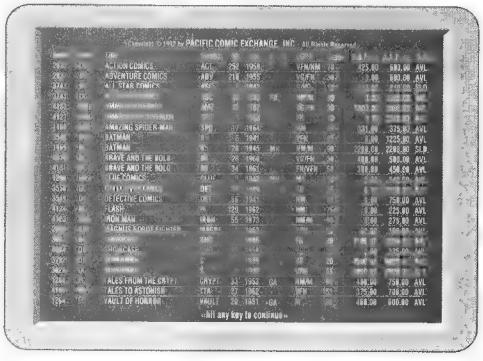

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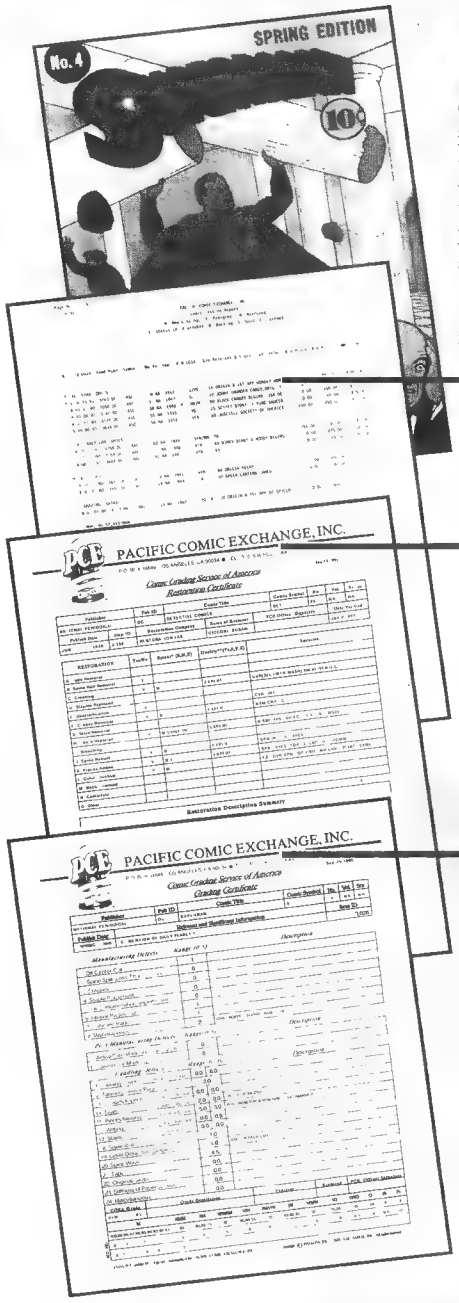

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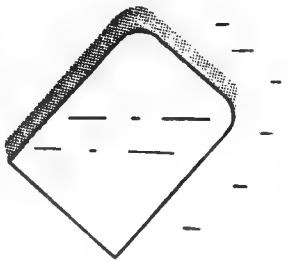

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by Bill Howard

San Diego is a wonderful city. It has terrific weather the year-round, plenty of great places to shop, theatres, sporting events, and four star restaurants. White, sandy beaches dot its shores, and the zoo is the nation's best. Everything you'd expect from the newest home of the America's Cup.

I didn't notice any of it. Couldn't have cared less either. You see, from August 13 through August 16, San Diego hosted the 22nd annual San Diego Comic Con.

This isn't your usual convention. The first thing you notice is its size. It's huge. More than 25,000 attendees and 760 dealers were crammed into 125,000 square feet of luxury convention space. There's something for everybody - 24 hours a day - including, this year, Jack Kirby's 75th birthday gig, the annual costume party, and the Inkpot awards.

It's big and full of activities, but what really sets San Diego apart from all the other comic book conventions, is the people. Such variety! You probably can't find such a varied assortment of people at any other event, from distinguished, gray-haired veterans, to leather-clad skinheads, to fun seeking kids of all ages. The convention provides a chance to renew old acquaintances and solidify new friendships. It seems that absolutely everyone comes to San Diego.

CBM's "roving reporter" at the 1992 San Diego ComicCon

I came to this, my fifth consecutive San Diego Con, with a fistful of cash, my "Most Excellent Want List", and that certain sense of nervous anticipation that precedes every San Diego show. Judging from the number of people who lined up to get in Thursday morning, I wasn't alone.

When the convention doors finally swung wide to admit the assembled masses, the great rush to find the best early deals began. As most serious collectors know, the early hours are critical. If, like me, you're a condition-conscious Silver Age and Golden Age collector, you don't dare waste any time. The best material has the nasty habit of disappearing very quickly. If you also collect original comic book art, the early hours can be desperate ones as well.

With my friend Henry Baba in tow, I made a beeline for the art tables. We scored some nice Silver Age art, including Kirby pages from *Fantastic Four, Journey Into Mystery* and (wonder of wonders) a pre-hero page from *Strange Tales* #100. I also picked up a couple of nice Infantino *Flash* pages, inked by Anderson, of course. Later in the show, my friend Pat

Kochanek hit the jackpot with a terrific Kubert Viking Prince splash from *Brave and Bold* #17, while I found a Russ Heath Robin Hood page from *B&B* #13 hidden under a stack of contemporary stuff.

All in all I was quite happy with my original art purchases, although the scarcity of truly fine Silver Age art is becoming cause for great concern. There seems to be very little of it around, and prices are going through the roof. Ah... for the good old days when a Kirby *FF* page could be had for $25! I just wish somebody would give some of the smaller art dealers a quick lesson on how to display their pages. Sales would go up and it would take a lot less time per table. And believe me, on the first day time is of the essence!

But beyond the original art are the millions of comics, and shopping for comic books is what San Diego is really all about.

It can be a sobering experience to say the least. Everything (and I mean everything) is priced over Guide, regardless of condition. There was quality material and then there was... well... less than quality.

At some tables, I saw comics that would be hard to give away at smaller local cons and retail stores suddenly becoming "star" material. I saw a few comics in Fine condition magically transform themselves into NM 94 (and priced at double Guide to boot). I saw one NM 92, chameleon like, become a pedigreed book priced at 5x or even 6x Guide.

Some dealers count on the fact that attendees have scrimped and saved the entire year for San Diego. They also know that if you wait too long to buy it, someone else probably will. And they know that to most of us, the thought of walking away from that special, long-sought after comic, only to find it sold later, is enough to make us do insane things. (Such as spending crazy amounts of money and literally running from table to table).

If you're patient though, and stick to your want list, plenty of good deals can be had. I found it important to keep my ears open too. Background chatter, especially among dealers, can lead to a cache of high grade material. So it was that I found a great store of Silver Age DC. (Wasn't everyone at the con looking for Silver DC?) My first purchase was an exquisite run of *Aquaman* in NM, #1 through #5. I cherry-picked a stash of NM *Green Lanterns* from #5 to #20, upgrading my existing copies nicely. Ditto for *Strange Adventures* - the Neal Adam's issues - and Murphy Anderson's *Hawkman* - which has become my favorite Silver Age title. I found it much more difficult to locate high grade *B&Bs* and *Showcases*. The *Showcase* #35 I purchased on Saturday was an exception.

One dealer had prime inventory, but was asking extremely high prices. I noticed on the last day of the show that his inventory (unlike most everyone else) was not noticeably reduced. Most people just didn't bite.

I heard that Atlas titles were among the "hot books" of the show. Collectors snapped them up in any grade, and one dealer was offering them at 9x to 10x Guide early on. If you consider that these rare little beauties often Guide at less that $20 apiece, these prices seem less absurd for truly nice specimens. I bought the White Mountain copy of *Journey Into Unknown Worlds* #42 for 3x Guide myself, but oh, those white pages! It was worth every penny.

Golden Age comics did not seem to be in large supply. Unless you were willing to ante up for "Mile High" copies of *Actions* and *All-Stars*, there really wasn't a lot to choose from. Much of the Golden Age seemed to be restored. I was reminded of just how truly scarce prime GA material really is. I never did locate the *All-Star* #33 and *All-American* #19 on my want list.

You'd think that after four days of nonstop comic shopping and related activities, I'd be exhausted. I was. My back and feet hurt; my eyes were glazed, yet, I also felt sad that another San Diego Comic Con was coming to a close, and I'd have to wait a whole year for the next one. It's one of those events in life I can't seem to get enough of.

As I tallied my wins and losses (Can you believe I passed on an entire pre-hero Ditko original art story? What was I thinking?) it's hard not to appreciate how much our little "hobby" has grown, and, despite all the changes taking place in the industry, how much sheer fun it is to collect comics and attend San Diego. It is the one show of the year that no collector should miss! ■

KEY TO THE 1992 SAN DIEGO COMICCON PICTORIAL HIGHLIGHTS

Page 61

Top: Philip M. Levine shows us how big the convention is.

Middle Row left: Mr. & Mrs. Creig Flessel

Middle Row right: Jim Vadeboncoeur, Jr..

Bottom Row left: Joe Desris

Bottom Row right: Mr. & Mrs. Steve Geppi holding their favorite comic fan magazine.

Page 62

Top Row left: Jerry Weist (Sotheby's auction consultant) and Joe Manarino (Christie's auction consultant).

Top Row right: Bruce Ellsworth (grand nephew of famed Whitney Ellsworth) holding multiple copies of Amazing Spider-Man #1 and Amazing Fantasy #15, Steve Fishler holding a suit Steve found in Metropolis phone booth, and Jerry Jacobs holding Batman #1.

Middle Row left: Rich Halegua (showing off three new DC Silver Age original art pages) and Ron Pussell (Price Guide Advisor).

Middle Row right: Jeff Overstreet (Executive Vice President of the Overstreet Price Guide Update) and Bob Overstreet (author of the Overstreet Price Guide and the Overstreet Grading Guide).

Bottom Row left: Comic Book Legend Jack Kirby with CBM editor Gary M. Carter.

Bottom Row right: Mr. & Mrs. Mark Wilson.

page 63

Top Row left: Susan Cicconi and "The Northern California Gang".

Top Row right: A rare glimpse of John Romita Sr. drawing sketches for his fans. What you can't see are all the people lined up half way around the dealer's room waiting to meet the famous Marvel Comics pioneer.

Middle Row left: Steve Carey (CBM author) and Dr. Joe Dungan (Update Advisor).

Middle Row right: Mr. & Mrs. Duane Dimock.

Bottom Row left: John Warren (Pricing & Research Editor for the Overstreet Update).

Bottom Row right: Dave Yaruss, Michael Naiman (CBM Associate Editor), Gary Coddington ("World's Foremost Superman Collector"), and Jason Johnson.

page 64

Top Row left: Don & Maggie Thompson (Co-Editors of the Comics Buyers Guide).

Top Row right: Rob Hues and Tim Riley (Co-Authors of CBM's Excellent Market Report).

Middle Row left: Bill Howard and the "Comic Boys Ink."

Middle Row right: The historic first national meeting of the American Association of Comic Book Collectors (AACBC).

continued on page71

SALE
Page 61

MARVEL
ultimate fanzine
Collectors and Inv
Page 64

SUBSCRIBE
HERE!

continued from page 12

A landmark issue

All personal involvement aside, CBM #16 may prove to be a landmark issue. The eye appeal of the cover is considerable and should help boost the profile of the magazine tremendously. At this writing I've been unable to acquire additional copies... at any rate, it's just a matter of time before Waldenbooks receive their copies, so I'll just have to be patient and wait.

About my article... aside from the obvious error (reference is made to FF #39 when the book pictured is in fact FF #52) I'd like to call attention to two other instances where correction is needed. On the second page of the article it should read that the team of Lee and Kirby would remain at work on the FF past its one-hundredth issue, not past its "one issue", as stated. And, in my synopsis of issues 48 through 50, it should read "the Surfer decides he like us" as opposed to "the Surfer decides he likes and sides with the FF against Galactus", etc.

Nonetheless, the new issue looks great, and is as always a pleasure to read from cover to cover. When you take into account just how much attention comic books are receiving from the straight media these day, one can't help but think that CBM couldn't have arrived at a better time. Long live CBM.

Guy Miles Budziak, Michigan

Your article couldn't have arrived at a better time!

Creig Flessel take a bow.

Thank you again for the Flessel issues of CBM (#15). I've done several articles over the years, but nothing got this kind of exposure and quality.

Charlie Roberts, Pennsylvania

A whole bunch of CBM readers wrote in to say that they enjoyed it too. Great interview Charlie! What a thrill to supply a little long overdue credit to someone like Creig Flessel who deserves it so much!

CBM #2 for sale

Thanks for finally giving Golden and Silver Age comic collectors a fan publication of their very own! Your articles and interviews keep getting better and better, (I love the great cover reproductions) and the Marketplace Mail never fails to amuse and inform. Right now, I would like it to inform:

I have been actively collecting Silver Age through 1970s material for several years, and there are a few items that have completely eluded me.

1) Nearly all Marvel Comics from the mid 1970s contain ads for three Bronze Medallions (Conan, Hulk, and Spider-Man). Were these coins ever distributed? And if so, can anyone tell me where to find them?!?

2) The second item is a DC reprint comic from 1971, worth a whopping $3 in NM. It's DC 100 page Super Spectacular #5 (Love Stories) and I've never been able to find a copy in any grade (I've never even seen the cover!). How small could the print run have been?!?

Anyway, to close on an unrelated note (and at the risk of turning your letter column into a swap meet), I find myself with five extra copies of CBM #2 for sale at $8 each plus $1.50 P&H. So if any readers are interested (or they'd like to swap for some medallions) they can reach me at: 993 Whitehall Ave., San Jose, CA 95128 (1 copy per person please). Thanks again for the great publication! Keep it up.

Alan M. Bahr, California

I have never seen the medallions except in the ad. Maybe one of our readers can enlighten us, or better yet, show us one of the elusive medallions.

As for the DC 100 page Super Spectacular, I can tell you as a long time DC collector, that it is one of the rarest of the modern DC books. #4 (Wrightson cover) is tough, #6 (super heroes) seems to be around. But #5 (romance) is darn near impossible to find, and in decent shape... forget it! As my friend Pat Kochanek says, it's "UNGETTABLE!" The Fine condition copy I have, I actually bought off the newsstand. It was the one and only copy distributed to our entire town. I know, because I looked at all seven newsstands trying to find a copy in better shape.

But the rarity of the #5 is just the beginning of this DC Silver Age mystery. #7 was absorbed into regular DC runs so # 6 is really the last issue. But where is #1-3? A big CBM "KNOW PRIZE" to anyone who can answer this trivia question!

Gee whillikens!

Must say that I was quite impressed by the "new look" of CBM which is quite pronounced since I've not seen an issue since #10. Gee whillikens! Sorry can't go into every detail of impression but I just don't have the time to write a big fat book.

One moot question before I close this note: Why can't I find copies of CBM in local (in my case central San Diego) comic shops? Congratulations on your success with Waldenbooks. Now I know exactly where to take a look.

I agree totally with your pointed assessment of *Showcase* #55, 56. These are beautiful examples of Anderson/Fox teamwork.

Cal Hackelton, California

Golden State Comics carries CBM every month and I believe that Steve Reisner at Comic Gallery and Greg Pharis at San Diego Comics & Collectibles have both indicated that they will be carrying CBM also. Maybe give them a try. Oh, and big fat books are OK...

A rather scarce book

Loved your August issue (#16), with the articles on the rarity of certain comics and the look back on the Fantastic Four, as well as the review on *Overstreet* #1.

A question. Eric Andresen mentioned that early fandom realized that *Fantastic Four* #2 is "a rather scarce book". Just how many copies are estimated to exist? I own one copy which I have graded G 32/6-7 using Overstreet's Grading Guide, so I am quite curious to know just how many copies are thought to exist.

continued on page 68

MOTOR CITY COMIC CON

The Detroit Area's Biggest Comic Convention !!

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GUESTS so far...

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Eric Larsen
Image Comics: Savage Dragon, Spiderman

Dale Keown
Image Comics: Pitt, Incredible Hulk

Brian Hotton
Image Comics: Pitt

Paul Ryan
Avengers

Mark Nelson
Nightbreed, Aliens, Silverwing

Tim Vigil
Faust & Grips

Martin Nodell
Creator of the Green Lantern

Bill Messner Loebs
Wonder Woman, Flash, Journey

Tim Dzon
Avengers/West Coast

Gary Kwapisz
Punisher War Journal

Jeff Albrecht
Namor, Robocop, Incredible Hulk

Marc McLaurin
Writer of Cage & Marvel Comics Editor

Dave Ross
Avengers/West Coast, Punisher, Alpha Flight

Mike Mignola
Batman: A Death in the Family, Ironwolf Graphic Novel

David Quinn
Faust & Raw Media Mag

Sheldon Moldoff
Golden Age Flash & Hawkman

Steve Saffel
Editor of Marvel Age

Dan Lawlis
Legion '92, Dr. Strange, Nightbreed

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Artists of Innovation Comics
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Artists of Caliber Press

plus: Randy Zimmerman, Jason Moore, Aubrey Bradford, Brent Carpenter, Mercy Van Vlack, Ken Gale

- ❑ **Sneak Previews by Marvel Comics**
- ❑ **Art Contest**
- ❑ **Door Prizes**
- ❑ **Movies All Day!**
- ❑ **Animation Room**
  Presented by the ANIME Club of Michigan
- ❑ **Panel Discussions**
- ❑ **Freebies**
- ❑ **Publisher Presentations by:** *Marvel Comics*, *Image Comics*, *Innovation Comics*, *Evolution Comics*, *Caliber Press*

TABLES: $175 (8' x 2.5')	Michael Goldman Suite 231 19785 W 12 Mile Rd. Southfield, MI 48076 (313) 350-2633

100 Dealers From Around the Country

Continued from page 66

Perhaps CBM could do a few articles citing just how many early Silver Age Marvels and DCs exist, particularly key issues such as *Fantastic Four* #2. I'm sure collectors would appreciate any information on just how many issues of a certain book are thought to exist, and the methods used to decide on a number (I'm curious as to how Overstreet came to the number 1,700 when estimating the amount of existing copies of *Amazing Spider-Man* #1).

Jim Tinder, California

It is, of course, impossible to pinpoint the exact number of FF #2s that actually still exist, but reasonably accurate estimates can be made. I'm familiar with Bob's survey methods and they are pretty darn good. In the case of FF #2, a book I personally feel is the toughest issue of the run, a CBM survey just might be in order. Since our own demographic research indicates that a little over half (54%) of all GA and SA collectors read CBM as of this writing, I suppose we could interpolate a reasonable estimate by doubling the number of confirmed copies. So let's give it a go, shall we CBM readers? If you have a copy of Fantastic Four #2, send a Xerox of the cover with your name, address, and phone number on the back to: FF #2 Survey, c/o CBM, PO Box 180900, Coronado, Ca 92178-0900. I'll report the tally in a few issues. PLEASE help us with this experiment, OK? Thanks! And Thanks Jim for an interesting idea!

Turok and Sgt. Rock

First, thanks to Gregory Wasko for the article. TUROK is a longtime favorite of mine although my interest (and collection) is in the earlier run. Greg's given me some ideas about new runs to collect later in the '70s.

Here is some information on early story artists: Rex Maxon 5, 9, 6, 19, 20, 22, and 23; Ray Bailey 9, 10, 11, 13, 14, 15, and 18; Lee Elias 12; Bob Fujitaini 16, 17, 18, and 21.

If you like Turok, try an earlier series which served as a preliminary to our heroes. "Young Hawk" was the companion feature in *The Lone Ranger* from #11 - #145, an incredibly long period of nearly 13 years. Beginning with #45, Rex Maxon did the art. Rex later did many Turoks and many "Young Earth" pages.

"Young Hawk" and his Indian friend travel across the North American continent meeting new Indian tribes every month. The native cultures seem realistic to me and the parallels to Turok's travels (minus fantasy elements) are obvious. Try them, unfortunately they're expensive so I collect low grade issues because I don't care much about the Lone Ranger.

Second, I just looked at my copies of *Our Army At War* #61, #81 and #83. To me the OAaW #61 is the first appearance of Sgt. Rock. The absence of a name is clearly a problem, but a prototype is an experiment, (later changed or perfected) and this is simply the same Sgt. Rock exactly as later delivered in #81, therefore I feel it is a legitimate first appearance.

Third, thanks to Eric Andresen for his overview of *Price Guide* #1. I have #2 but may never own the first copy, so his article will be very useful. About the *Big Book of Fun Comics*—you can't prove a negative, how do they determine there are no NM copies?

And finally, I do have a copy of the #1 Alan Light's *Buyer's Guide* from 1970. Because I have never seen this offered in the ten years since I purchased mine, there's no clear way to know the approximate value... any ideas?

Ray Storch, California

First, I have read a few of the Young Hawk series and they are very similar to Turok and rather well written, minus dinosaurs of course. They are also important because they are one of the few strips that had Native American protagonists.

Second, I've checked OAaW #61 and the resemblance to Sgt. Rock is evident. In fact, there are a number of pre-OAaW #81 Easy Company appearances. What is needed is for someone (is anyone out there?) to do some quantified research on war books--especially the DC "Big Five". This is an area which has been sadly neglected for too long.

Third, the "non existence" of a NM copy of Big Book Of Fun Comics is speculation based on a consensus of pre hero DC collectors. I personally don't feel a NM copy exists, but you're right, you can't prove a negative.

And finally, I checked with a few dealers and copies of TBG #1 have sold during the last year for as much as $40. Hope that helps, Ray. As always you bring up great topics. Thanks for your letter.

Good show Rob Hughes

Needless to say, I am very impressed with Rob Hughes' superb article on Batman before Robin, so I thought I'd write (or FAX) and say so. Good show Rob!

Dan L. Arden, Connecticut

We got scads of mail praising Rob's article and I thought the graphics were excellent as well. Sssshhhhhh... don't tell Rob. After all the compliments he received at the SD Con last week his cranium just may explode! Just in case anyone would like to send a letter via FAX, our number is: 619-435-4738, 24 hours a day, seven days a week.

Howzaboutit?

Talk about thorough coverage of the topic! The Batman article by R. Hughes was really excellent work. Now Rob how about an article about Robin's solo work in *Star Spangled*? huh? Howzaboutit? Keep up the great work on a great magazine!

Richard D. Conte, Colorado

Do you have a list of banks to rob?

I was astounded to read about Batman's use of a gun in the Batman Before Robin article in issue #17. It just may be that the "Dark Knight" is really the "old Knight" if you get my drift. I also really enjoyed Pat Calhoun's contribution on *Men's Weird Adventures*. Very educational. You realize now that I've got to add all these books to my want list? Do you have a list of banks to rob? According to Overstreet the Detectives you discussed cost one heck of a lot, even in lower grades. Is it just me or do the early Batman Detectives seem incredibly expensive? Regardless, I think your mag is tops and I'll keep reading 'em as long as you keep writing 'em! Sincerely

Jeffrey Redhill, Wyoming

The list that you request is in preparation. Are there any banks in Wyoming?

Soggy in milk

We wanted to write and say that we got a real kick out of the Batman Cereal article by Duane Dimock. While it's true that the premiums don't get soggy in milk the same cannot be said for your magazine. Our 4 year old daughter decided to bathe CBM #17 in the white bovine based substance, thus find $ enclosed for a replacement issue. Have you considered a special moisture proof edition for parents of small children? Just a suggestion. Love your magazine. How about more from Mr. Dimock in future issues. Thanks

Joanne and Ralph Anderson, Florida

We plan to print CBM #20 entirely on Mylar Snugs. That way it can be read in bathtub, shower, or swimming pool without fear of reducing its collectibility. Not only that, but we figure that #20 will last a good 10 to 15 thousand years without appreciable loss of cover gloss, even if stored in a an operating tanning salon!

I was amazed

I really enjoyed John Hauser's article on pre code horror. He finally sorted it all out for me.

Also CBM Forum in Issue 17 by Jim Vadeboncoeur Jr. was right on the mark! I just hate the constant emphasis on value in most comic collector publications. I just want the comics, I don't care how much they are worth or how good an investment they will be. I'd be interested in what other collectors have to say on this topic and since every other comic collectors magazine seems oblivious to this topic, CBM is our only hope for a forum on it. In fact I was amazed that you printed it at all! I guess that is why CBM may be the only hope for real collectors. What do you think Gary?

Jerry Wyeth, Arizona

I think... that I would like to hear other collectors' opinions myself. Write us and let us know what you think readers!

All those neat old Fanzines?

Who are Eric Andresen and David Welch and where do they get all those neat old Fanzines? The old Overstreet ad was great! Fandom Flashback's is becoming one of my favorite CBM features. Keep up the good work!

Kevin McIntire, California

One of my favorites too!

Does Uncanny Tales #57 exist?

Renewal time already? I guess it really is true that time flies when you're having fun. Sign me up for another year. I especially enjoyed John M. Hauser's "Guide to Pre-Code Horror" in CBM #17. However, I have to disagree with him that the overall quality of the Atlas horror line was "not particularly impressive". Although Pat Calhoun has already spoken more eloquently on the subject of the quality of Atlas horror than I ever could, I would like to note that Atlas could have laid claim to probably the second best line-up of artists (after EC) in the pre-code days. Hauser mentioned Wolverton, Williamson, and Torres, but Atlas also featured such artistic giants as Bernie Krigstein. Bill Everett, Russ Heath and Joe Maneely.

On the subject of Atlas horror. I have a question. Does *Uncanny Tales* #57 exist. Overstreet lists it with a question mark, yet seems certain that, if it does exist, it has art by Al Williamson. In your article with Pat Calhoun in *Guide* #22, you list it on the time line with a cover date of September 1957. If it does exist and is that hard to find, why doesn't the price reflect this?

Speaking of mysteries, does anyone else find it curious that *House Of Secrets* #92 is worth more than *Swamp Thing* #1, when the character in *HOS* #92 is actually only a prototype? The two stories are very similar, but are nonetheless distinctly different. In a way, the relationship between *HOS* #92 and *Swamp Thing* #1 is comparable to that between *Chamber Of Darkness* #4 ("Conanesque tryout") and *Conan* #1 (1st appearance of Conan).

In closing, I want to say that I love the new format. Keep up the excellent work.

Bob Ford, South Carolina

You pose some interesting topics Bob. First, the question of weather Atlas horror was generally good or bad. I feel like a goodly portion was outstanding but that an equally large portion was less than exciting. But whether or not you think the writing in an Atlas fantasy story is a hit or a stinker, the art, for the vast majority of issues, is quite good in my view. Some of it truly sensational.

After further research (since the publication of the Atlas article in Overstreet #22, both Pat Calhoun and I have concluded that Uncanny Tales # 57 does not exist. Further, Jim Vadeboncoeur has confirmed that Uncanny Tales # 56 is cover dated Sept. 1957 and that Uncanny Tales # 55 is cover dated July 1957, which is different than the dates represented in the timeline (Atlas fans make your corrections accordingly). I hope this helps to clear up this "uncanny" comic book mystery. Still not clear to Atlas historians is why there were any September 1957 books released at all. Is the Uncanny #56 the only Atlas with a Sept. cover date? If anyone knows the answer, please write.

I agree with your view of the relationship between HOS #92 and Swamp Thing #1 except

continued on page 70

Continued from page 69

that it has been my experience that HOS #92 is MUCH more difficult to find in grade, hence its higher price. I have always wondered at the low value of Chamber Of Darkness #4, especially considering that the story art by Barry Smith is really superb. I'd like to further go out on a limb and say that I believe all the books you mention in your letter will be in higher and higher demand as the 1990s roll on.

Thanks for your support of CBM and for your excellent letter.

Not the "new junk"

Your magazine is a collector's dream come true!! It's a magazine that discusses the old stuff that we all like, and not the "new junk". I'm sure you have lots of fans backing you. By the way, what happened to Sean Linkenback's column? In issue #2, he discussed what he thought were the ten most undervalued Golden Age comics. It was a great article. I've noticed lately that Golden Age DC's are getting tougher and tougher to find. I've almost bought out the dealers at the local shows that have GA DC's. The only places that I can go to find the stuff I really want are New Haven, CT and New York. My last alternative is to buy through the mail. I'm not excited about buying through the mail because I've had some bad experiences. Just the other day I received a *Batman* #30 through the mail. It was advertised as G+. It had a large chunk out of the back cover, creases and tears, a re-glued spine, and severe front cover chipping. Anyway, since I'm a DC buff, I'd be thrilled if you'd consider letting me write a DC article for your magazine. Some ideas I had were GA DC in general, Superman, and pre-hero DCs. How about it? Keep up the good work.

Nick Kronfeld, Connecticut

Take heart, my experience has been that the vast majority of mail order dealers are good guys. In fact most of them permit unconditional returns if your not happy. Actually, mail order is an excellent way to avail yourself of material from all over the country, not just your local area. And when it comes to GA material, its even more critical because there is just less available. Sean Linkenback has been very busy with his new store but he has indicated that his column will be returning to the pages of CBM in the near future. We would love to have an article by you Nick. In fact, since articles in CBM are written by collectors, I invite all readers to contribute if they would like to share what they know (and love) with the rest of fandom. If you would like to use a few comic book covers to illustrate your article, just send along full size COLOR Xeroxes of the chosen covers along with your text and we will take it from there. I'm looking forward to reading your article in the pages of CBM soon!

Informed and up to date

I've enjoyed watching your magazine grow and enlarge its graphics and color since your black and white #1. Thanks for keeping us informed and up to date.

Randolf Abel, Hawaii

We've enjoyed watching CBM grow too. Thanks for your encouragement.

Old codgers

It was a pleasure to meet you at the 1992 San Diego Comicon. This was my first comicon since the 1973 SeulingCon in New York, and it was great to be back!

CBM #17 was the first issue in my subscription. I was pleasantly surprised that it was devoted mainly to the career of the "Dark Knight" Detective, my all-time favorite comic book character. Rob Hughes did a fine job on "Bat-Man Before Robin". I wonder if he knew that an article by the same name appeared in Biljo White's classic fanzine BATMANIA #2 in 1964! Surely a coincidence, which in no way detracts from Rob's original study of those formative early days of Batman's career.

Old codgers like myself fondly remember what I call the Golden Age of Comic Fandom, 1961 to 1971, when fanzines were by fans, and we waited with baited breath for the latest issue of ALTER EGO, THE COMIC READER, STAR-STUDDED COMICS or ROCKETS BLAST-COMICOLLECTOR. I would like to see more on those early years of Comicdom in your pages, and perhaps can contribute a thing or two myself. I'd love to hear from old-time fans.

Bill Schelly, Washington

It was a pleasure meeting you Bill and delightful to discover that you go back to "the old days" of fandom and used to publish a fanzine of your own (an excellent one I might ad entitled Sense Of Wonder). The title of Rob's article was coincidental but we did discover the duplication before the article was published. I made an editorial decision to proceed because I felt the title was so appropriate. If any of the "old-timers" would like to communicate with Bill, write to him via CBM and we'll pass your letters along. I myself am working on a project right now involving the old fanzines and early fandom. If anyone out there would like to sell your old fanzines to help with this research please call me at (619) 435-6645. If I'm not there, just leave a message and I'll get back to you. Or you can FAX me at (619) 435-4738. Any fanzines any of you might be able to supply would be greatly appreciated!

Top five best CBM covers

The votes are probably rolling in saying that the cover to CBM #17 is your best yet. I agree! So I thought I would rank order what I feel are your top five best covers to date.

First place – When the Bat Flew Alone (#17)
Second place – Alex Schomburg (#5)
Third place – Brave & Bold (#14)
Forth place – Fantastic Four (#16)
Honorable Mention – Lou Fine (#9)

That's my opinion, I'd be interested in hearing your opinion Gary. Sincerely,

Albert Taglionni, Florida

Let's see... my vote for the top five CBM covers goes like this: 1st -#17, 2nd - #9, 3rd - #5, 4th - #8, 5th - #16. What a fun exercise, thanks for suggesting it. And thanks also to the many others who took the time to write this month... your feedback, , encouragement and suggestions are much appreciated. If you'd care to write to Marketplace Mail send your cards and letters to:

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KEY TO COMIC CON HIGHLIGHTS *CONTINUED FROM PAGE 60*

Bottom Row left: San Diego ComiCon Dealers Coordinator Tom French discusses next years table arrangement with Jay Maybruck..
Bottom Row right: Long time friends and associates Ron Bates (owner of Golden State Comics) and Greg Pharis (owner of San Diego Comics & Collectibles).

page 65
Top Row left: Lisa Carter (CBM's Design Director & Business Manager) and Ryan Carter (World's Finest Comic Book Collector).
Top Row right: The nice folks at Atlas Comics.
Middle Row left: Fae Desmond and Jackie Estrada of the San Diego ComiCon Committee.
Middle Row right: The Dave Anderson family of Oklahoma.
Bottom Row left: Danny Fuchs (Superman memorabilia collector).
Bottom Row right: Michael Goldman and Dad Goldman. ■

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References: Dr. J. Keith Contarino • G. Carter • Randy Tusha

Alexander, David T. 31
Budziak, Guy 17
Casali, Bob 55
Childhood Memories 48
Christies ..... Back Cover
Comic Conservation 58
Comic-Finder 23
DJS Adventures 1
Dimock, Duane 47
Dunbier, Scott 4
Fantasy Illustrated 75
Fantasy Masterpieces 51
Four Color 18
Geppi's Comic World ..... Inside Front & Back Cvr
Graphic Collectibles 14,73
Halegua, Richard 13, 80
Horvitz, Tom 2
Koch, Joseph 77
Metropolis Collectables 3
Moondog's 7
Motor City Convention 67
O'Kennon, Hugh 24
Pacific Comic Exchange, Inc. 56-57
Payette, James 67
Pedrin Conservatory 26
Quasar Comics & Collectibles 55
Rabin, Mick 71
Redbeard's Book Den 52
Sells, Jim 25
Sotheby's 10-11
Tri-State Multi-Media Events 40-41
World's Finest Comics & Collectibles 79

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63 VF-NM 5.00
77 VF- 4.00
80 F 2.50
100 (.25 cvr) VF-NM 5.00
104, 105 (.30 cvr) VF-NM 2.50

DAISY DUCK'S DIARY
FC 948 VF 12.00
FC 948 VG 9.25

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12 Phantom Lady Fox reprints (.12 cvr) VF-NM 65.00
12 VF 57.00
12 F 29.00
12 VG 22.75
15 VF-NM 40.00
15 F 20.00
15 VG 15.00

DAVY JONES
FC 598 (.10 cvr) VG-F 6.00
FC 598 VG 4.25

DELL GIANT
38 VF-NM 40.00
38 VF 35.00

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49, 50, 51, 52 (.10 cvr) G 2.75

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30 G 3.75
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2, 6 VF-NM 4.50

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1 Simon & Kirby & Man (.25 cvr SB GT) F 11.00
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8 VG-F 4.25
8 VG 3.75

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1 (1958?) Repr Avon "City of Living Dead" (.10 cvr) VF-NM 10.00

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VF-NM 9.00
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3 F 4.75
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2-3, 4 VG 3.50
2-3, 4 VG 3.50
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2 F + ... 3.00
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7, 8, 9 VF 3.00

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1 (.20 cvr) VF 4.25
1 F 3.00
2, 3, 4, 5, 6, 7, 8 VF-NM 3.50
2, 3, 4, 5, 6, 7 F 1.50
2, 3, 4, 5, 6, 7 VG 1.25
8, 9, 11, 12, 16, 17 VF-NM 3.50
9, 11, 12, 15, 17 F 2.25
9, 11, 15, 17 VG-F 1.50
10 (Wood, Ditko) F 1.75
10 (Wood, Ditko) VF-NM 3.50
10 (Wood, Ditko) VF 3.00
12 VG + ... 1.50
12, 14, 15, 16 VF 2.50
14 VF 2.75
15 G 1.50
17 VG 2.00
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21 (E-Man Cameo) F 1.75
21 (E-Man Cameo) VG 1.50
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22 (.25 cvr) VF-NM 2.25
23 (.30 cvr) VG-F 1.50
23, 25 F 1.50
23, 26, 27 F + ... 1.75
24, 25 (.25 cvr) VG 1.50
24, 25, 26, 27 VF 2.50
29 (.30 cvr) VF-NM 2.50
29, 32 VF 2.00
30 F 1.50
33 (.35 cvr) F + ... 1.50
33 VG 1.50
36 VG 1.50
37 (Ditko R) VG-F 2.50
39 VF-NM 2.50
41 VG-F 1.50
42 F 2.25
45 VF-NM 2.50
46 (.40 cvr) VG 1.50
49 VG-F 1.50
53 F 1.50
54 (.50 cvr) VF-NM 2.00
57 Wood/Ditko/Howard (.50 cvr) VF 3.50
58 (.50 cvr) F + ... 1.50

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1 (.12 cvr) F 2.50
2 (.12 cvr) F 2.25
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4 F 4.00
4 VG 3.00
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6 (12-29S-40S) VF 7.00
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7, 8 F + ... 6.00
7, 8 F 5.00
8, 9 VF 7.00
9 F 4.00
12, 13 F 3.50
16, 18, 19 VG 3.00

GHOSTLY TALES (1962-1973)
2 (.12 cvr) F 2.25
3, 4 VG-F 2.00
4 F 4.00
4 VG 3.00
5 VG 4.00
6 (12-29S-40S) VF 7.00
6 (12-29S-40S) F 4.00
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7, 8 F 5.00
8, 9 VF 7.00
9 F 4.00
12, 13 F 3.50
16, 18, 19 VG 3.00

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55 (.12 cvr) VG-F 1.50
55, 56, 57, 58, 59 VF 3.50
55, 56, 57, 59, 60 VG-F 1.50
55, 57, 58, 59, 61 F 3.75
56, 57 59 VG 3.00
56, 59, 60, 61 (12 cvr) F 2.50
57, 58 F + ... 4.50
57, 58 F 4.50
57, 58 VG 3.50
60 VF 4.00
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61, 62, 63, 64, 65, 66 F + ... 5.00
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64, 66 VF-NM 7.50
64, 67, 68 VG 3.50
65 G 2.25
66, 68 VG-F 4.50
67, 68 F 4.50
69, 70, 71, 72, 73 F 3.50
69, 70, 72, 74 VF-NM 5.00
69, 73, 74 VG-F 3.25
69, 73, 74 VG 3.00
70, 74 F 3.50
71, 72, 74 F + ... 3.75
75 F 3.75
76, 77, 78, 79, 80 (.15 cvr) F 2.50
76, 77, 78, 80, 81 F 2.25
76, 77, 78, 80, 83 F 2.50
77, 78, 80, 81, 82, 83 VG-F 2.00
79, 80, 83, 84 .86 VF-NM 5.00
81, 82, 86, 87 F 2.00
81, 82, 83, 84, 85, 86, 87 VG 1.50
82 (.20 cvr) G 1.50
84, 85, 86 87 (.20 cvr) F 2.00
84, 86, 88 VG-F 2.25
85, 86, 87, 88, 93 VG 2.50
87, 88 VF-NM 5.00
87, 88 VF 4.25
89, 90, 91, 92, 93 F 3.75
88, 90, 91, 92, 94 VF 3.00
89, 91, 92, 93, 94 VF-NM 3.50
90, 92, 93, 94, 95 F + ... 2.25
90, 92, 95, 98 VG-F 1.50
91, 92, 96, 97, 98, 99 VF-NM 3.50
91, 96, 97, 98, 99 VF 3.00
100 VF-NM 4.00
100 VF 3.50
100 F + ... 2.50
100 VG 2.00
101, 102, 103, 104 VF 3.00
101, 104, 105, 106 VF-NM 3.50
102, 103 F + ... 2.25
102, 105 F 2.50
104, 105, 107 VG 1.50
104, 106, 107, 110 VG-F 1.50
105, 106, 107 VF 3.00
110 VF-NM 3.50
111, 114, 120 (.25 cvr) F 1.50
111, 116 VG-F 1.50
112 (.50 cvr) VG + ... 1.50
113, 116, 117 (.25 cvr) VG 1.50
115 (.50 cvr) VG 1.50
117 119 VF-NM 2.50

GHOSTLY TALKS (1966-1984)
121 F + ... 1.75
121, 123 (.35 cvr) VF 2.25
122 VF-NM 2.50
122 VG-F 1.50
123 VF 2.50
125, 129 (.40 cvr) VG-F 1.50
127 (.35 cvr) F + ... 1.50
131 G 1.50
132 (.40 cvr) F 1.50
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FC 895 F 8.00
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FC 1053, 1054 F 8.00
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1 VG 3.00
2 VF 3.25
2, 3 F + ... 3.00
2, 3 F 2.50
3 VF 3.50
4 (.20 cvr) F + ... 2.50
10 VF 2.75
10 VG 2.25
11, 12, 15, 16 F 1.75
13, 14, 15, 16 VF 2.50
14, 15, 16 VF-NM 3.50
16 VG 1.50
17 .22, 26, 28 (.25 cvr) VF 3.50
17, 21 F 2.50
18 VF 2.50
19 VG-F 1.50
23, 24, 25 VF 3.00
27, 33 F 2.00
29 F + ... 2.00
30, 32 VF 2.75

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1 VG-F 2.25
3 4 (.20 cvr) F 1.75
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3 5, 7, 9 ..... 3.00
3, 5, 9, 10, 11, 12 VG-F 1.50
5, 6, 7, 9, 11 12 F + ... 2.25
5, 7, 9, 10, 11, 12 F 1.75
6 VG 1.50
9, 14 G 1.75
10 VF-NM 1.50
12, 14 VG 1.50
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13 (Ditko, Ditko) F 1.75
13 (Ditko, Ditko) VG 1.50
13 (Ditko, Ditko) G 1.50
13 (Ditko) VF-NM 3.00
13 (

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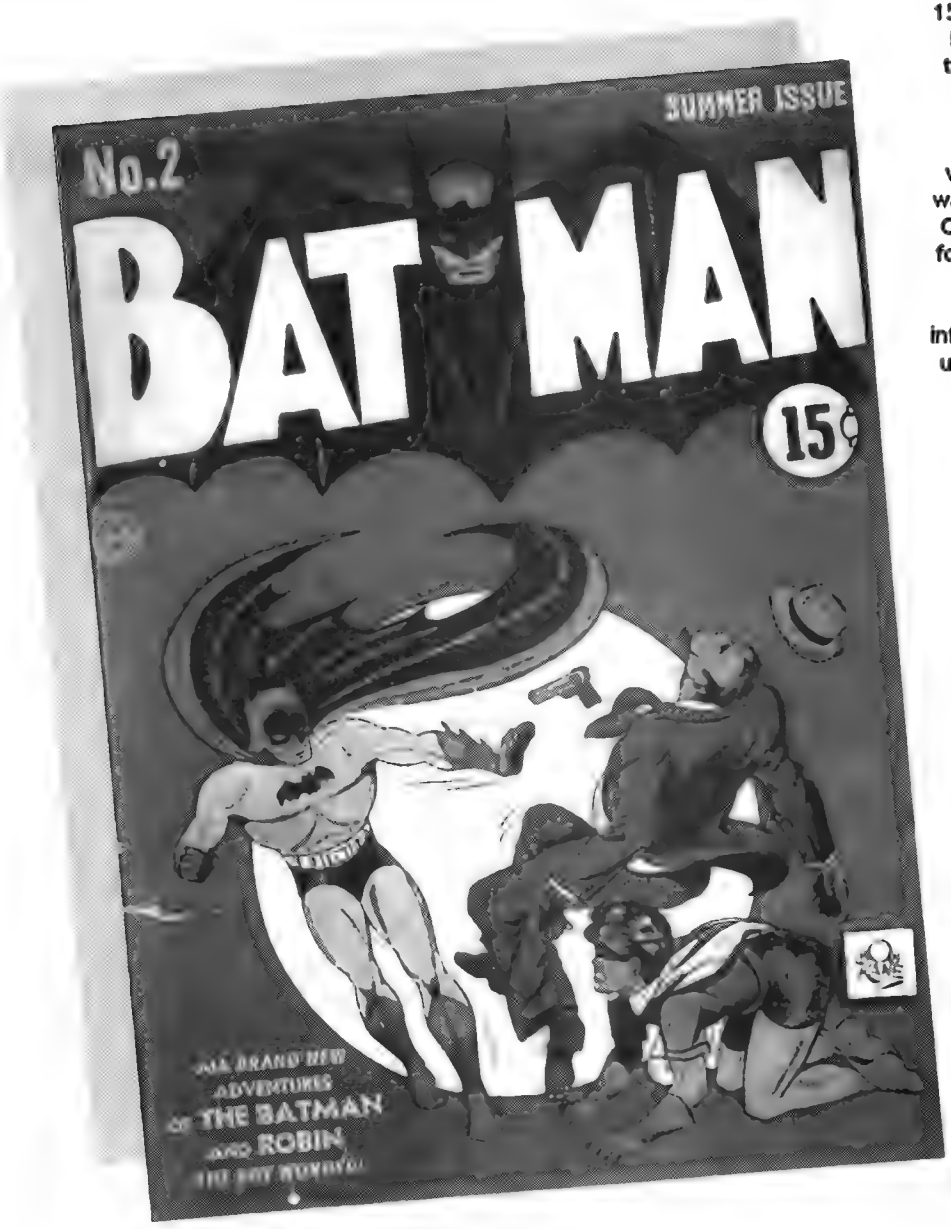

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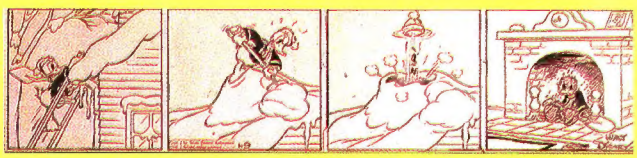

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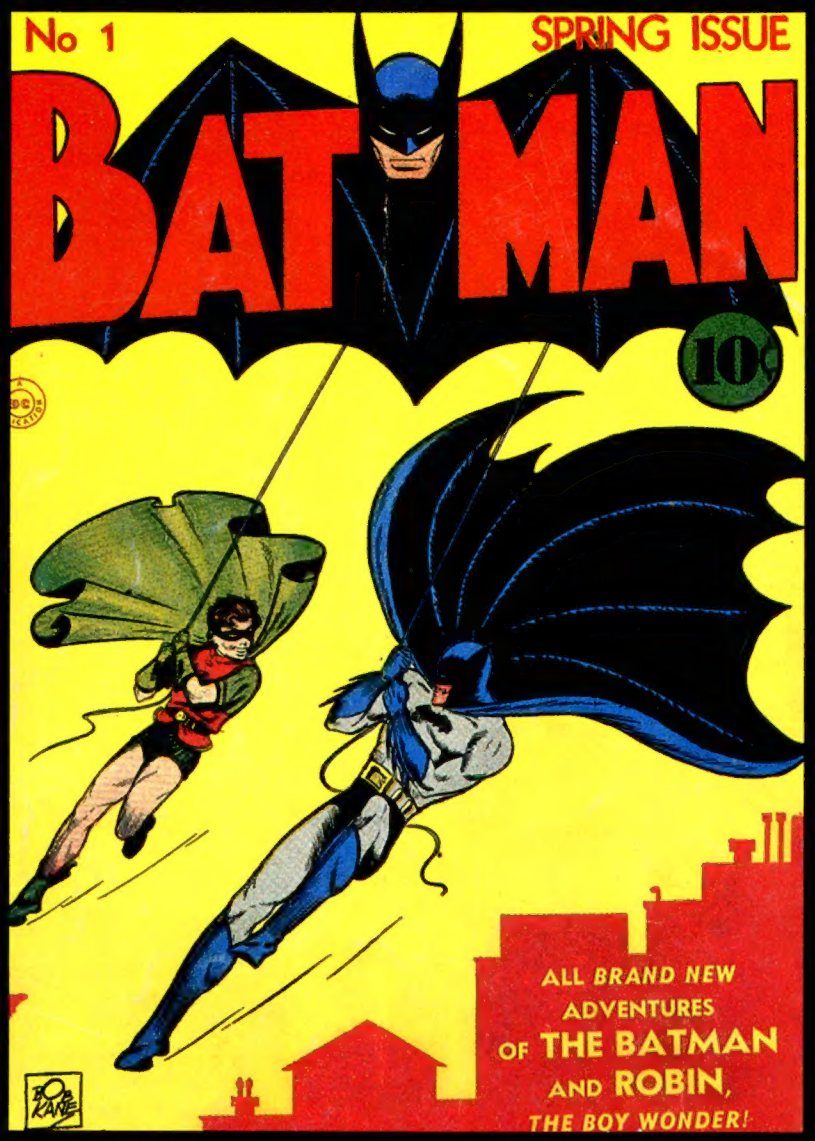

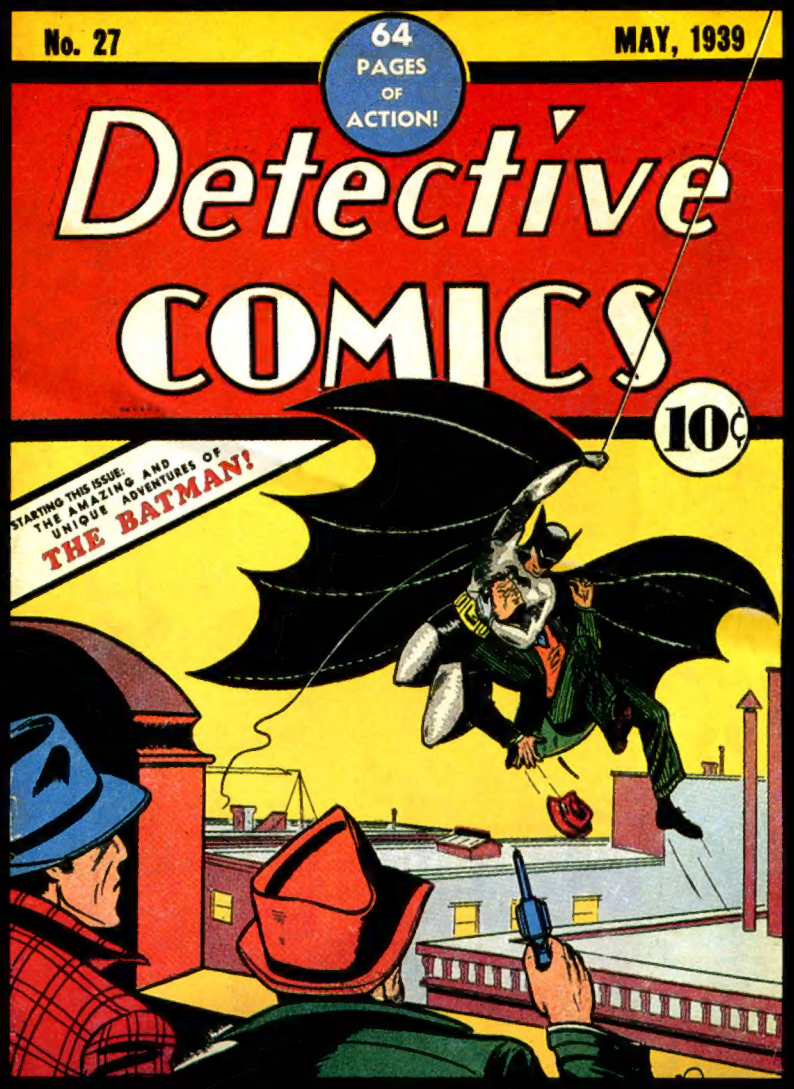

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